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Doctor WHO MAGAZINE

No.146 • MARCH 1989

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INSIDE:

WRITING
Doctor Who

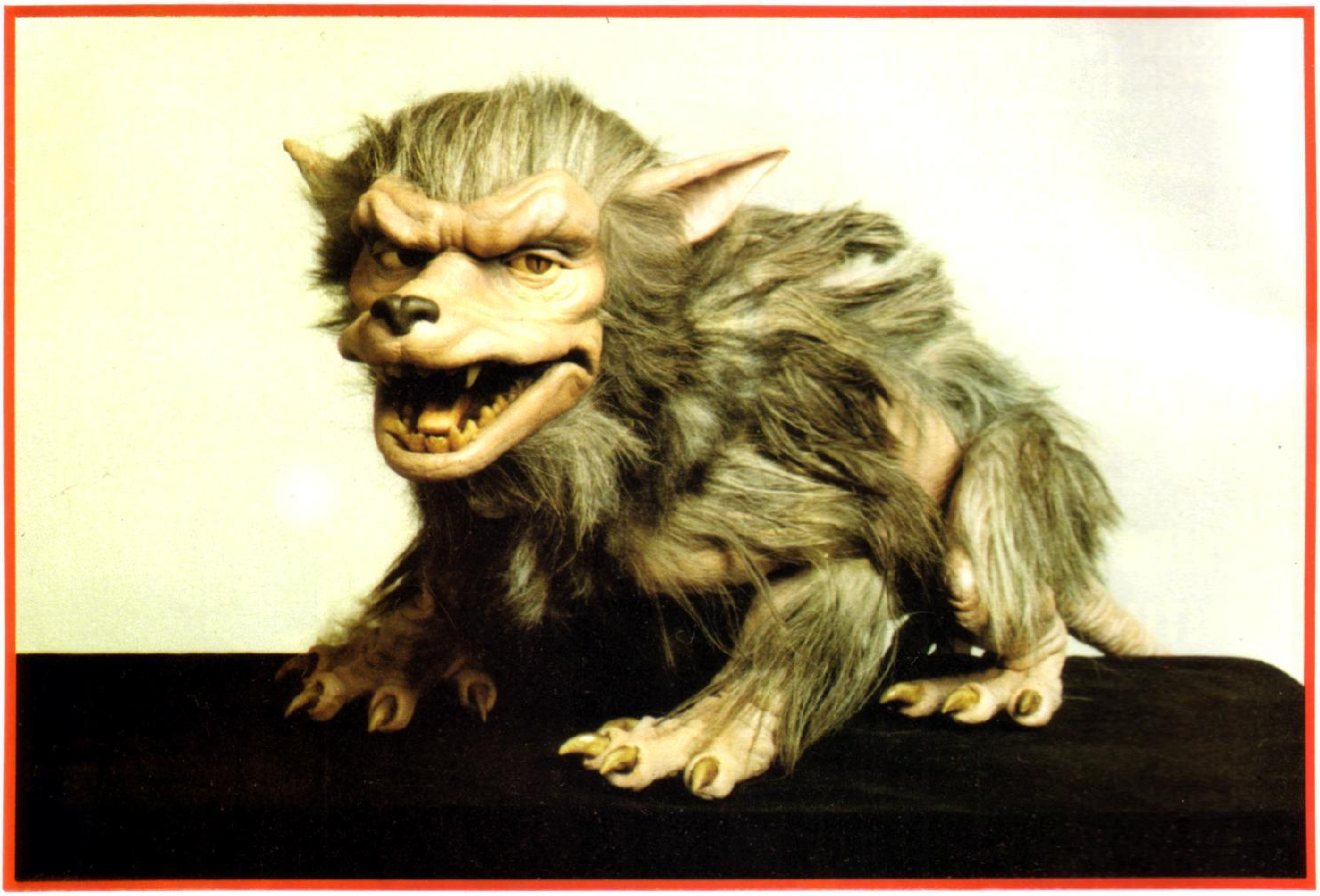
VICTOR PEMBERTON
Fury from the Deep

KEVIN CLARKE
Silver Nemesis

STEPHEN WYATT
The Greatest Show in the Galaxy

PLUS:

- **Season 26 News**
- ***Time and Tide***
- **Episode Guide**



Fifi, from *The Happiness Patrol.*

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FROM FRIDAY FEB. 10 AT A CINEMA NEAR YOU

DOCTOR WHO MAGAZINE ● ISSUE 146

GALLIFREY GUARDIAN
Including Silver Nemesis *and* Cybermen *book reviews* **4**
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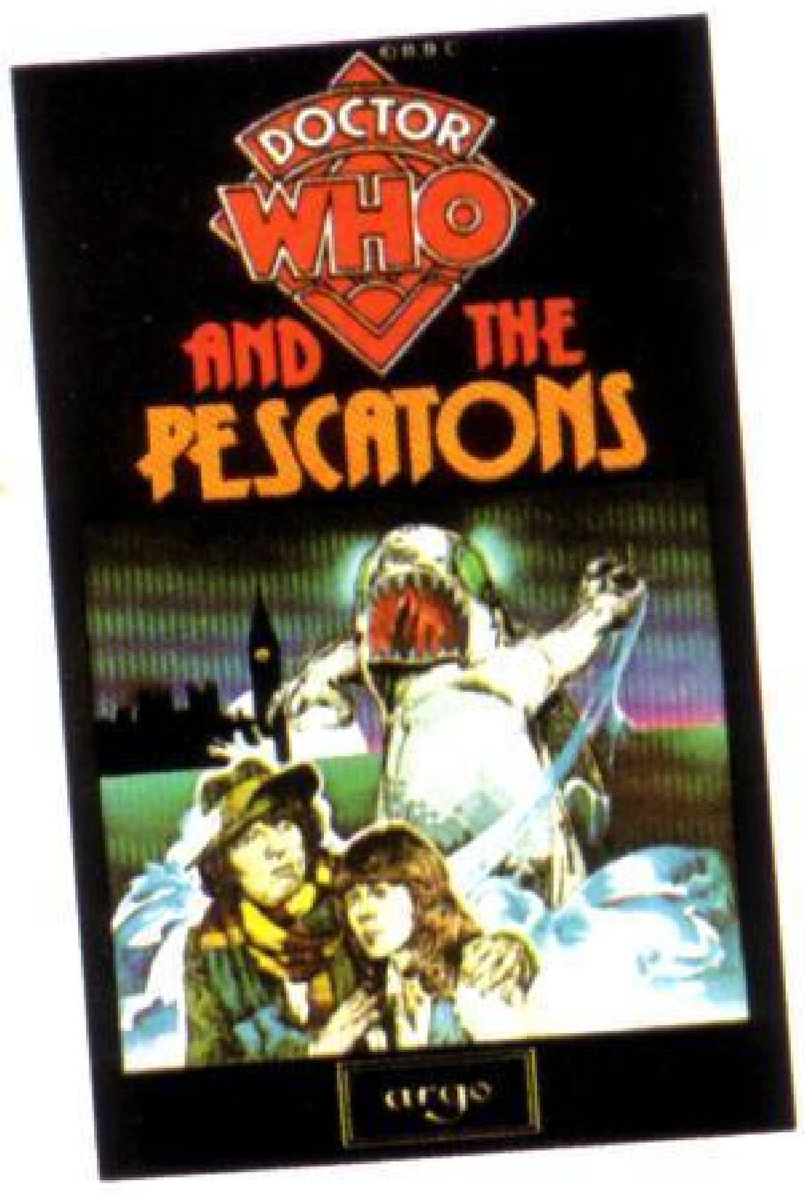

INTERVIEW: VICTOR PEMBERTON
DWM *talks to the writer of* Fury from the Deep, *about his work on* Doctor Who *and future plans* ... **12**
INTERVIEW: KEVIN CLARKE AND STEPHEN WYATT
Continuing our analysis of Season 25 in conversation with two of its script writers **17**

INTO THE VORTEX

"Professor? Who are you?"

Ace, *Silver Nemesis*

Though confused by some aspects of the final version of the 25th Anniversary story, I think we've been blessed with a cracking yarn, which effectively put the *Who* back into the title of the programme. Now we're speeding on our way toward Season 26, there's little room for doubt that it's going to be yet another season to really look forward to.

While we're waiting for the good Doctor and Ace to return, ***Doctor Who Magazine*** will keep you as up to date as possible on his progress, accompanied by a wealth of material about his travels and how his stories are put together.

One archive we'll be pleased to present this year is ***The Ice Warriors*** – currently scheduled to begin in **Issue 149** – which had a packed screening at the National Film Theatre in London last December. It's always good to see such enthusiasm for events like this, and we hope to reflect that energy in these pages!

TIME AND TIDE
Part Two of our comic strip story, as the Doctor seeks to escape drowning! Will worrying help? By John Carnell, artwork by Dougie Braithwaite **23**
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It's back! Our bi-monthly book review feature returns **33**

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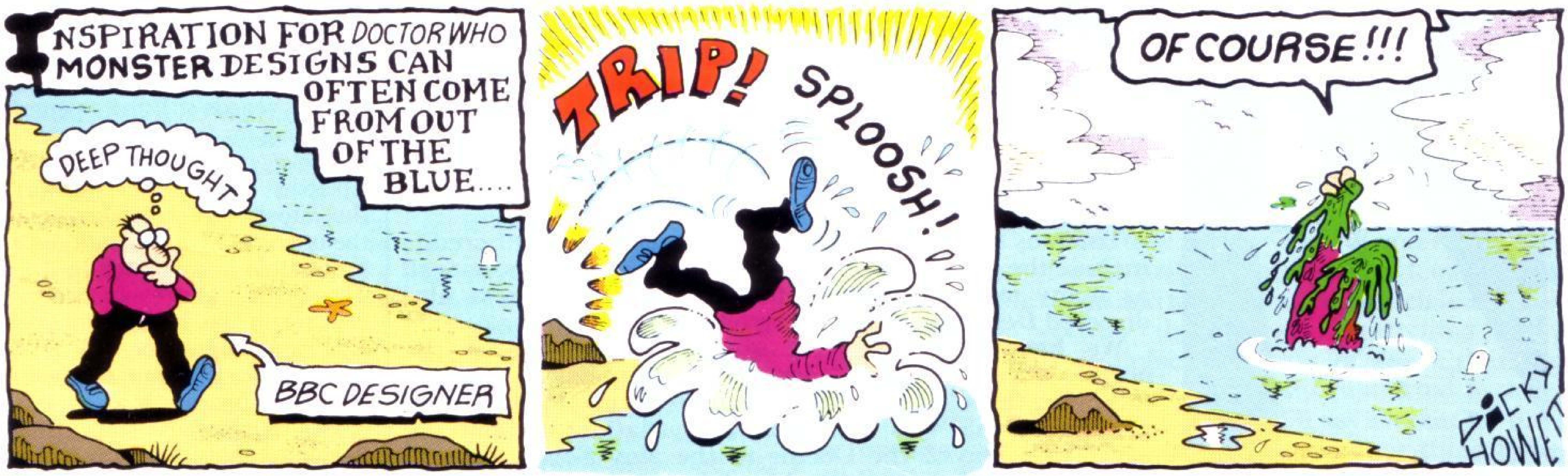
Editor/Designer: John Freeman
Assistant Editor: Louise Cassell
Production: Alison Kingwill
Advertising: Julie Hughes
Advisor: John Nathan-Turner
Magazine Group Editor: Sheila Cranna
Publisher: Stan Lee
Tea Boy: Gary

Thanks this issue to: Jan Vincent Rudzki and Stephen James Walker.

On the Cover: Ace (Sophie Aldred) prepares to take on the Cybermen in *Silver Nemesis*.

DOCTOR WHO? by Tim Quinn & Dicky Howett


INSPIRATION FOR DOCTOR WHO MONSTER DESIGNS CAN OFTEN COME FROM OUT OF THE BLUE....
DEEP THOUGHT
BBC DESIGNER
TRIP!
SPLOOSH!
OF COURSE!!!
DICKY HOWETT

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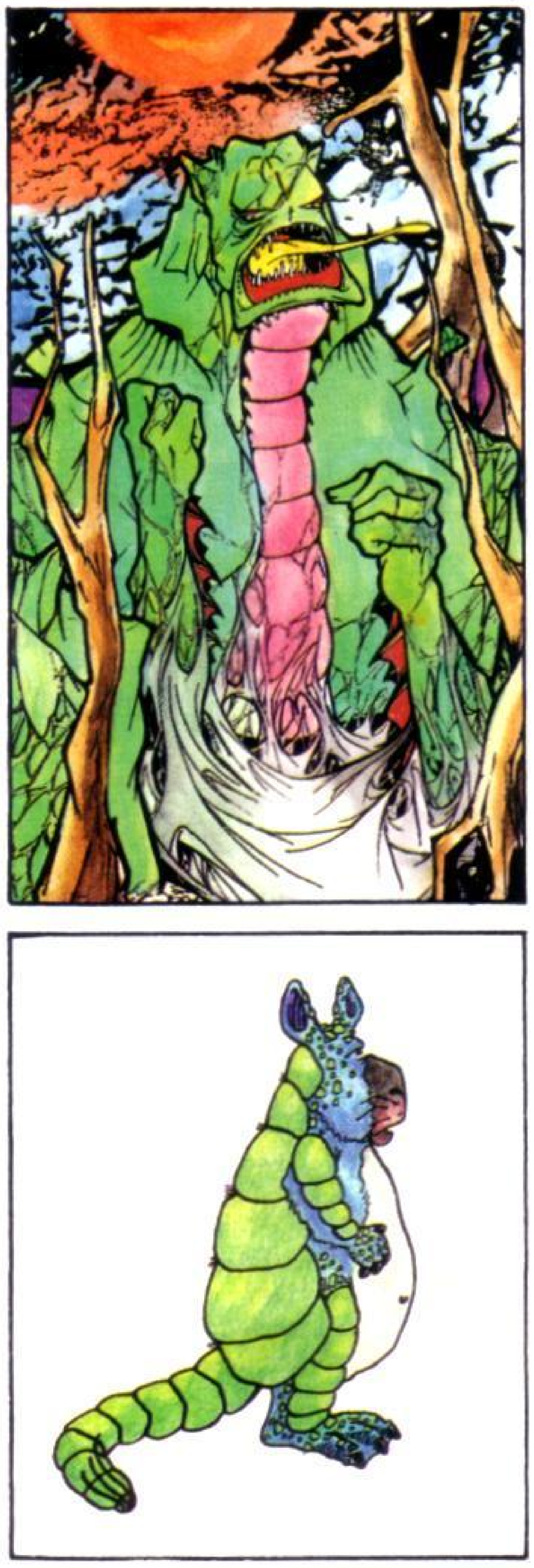
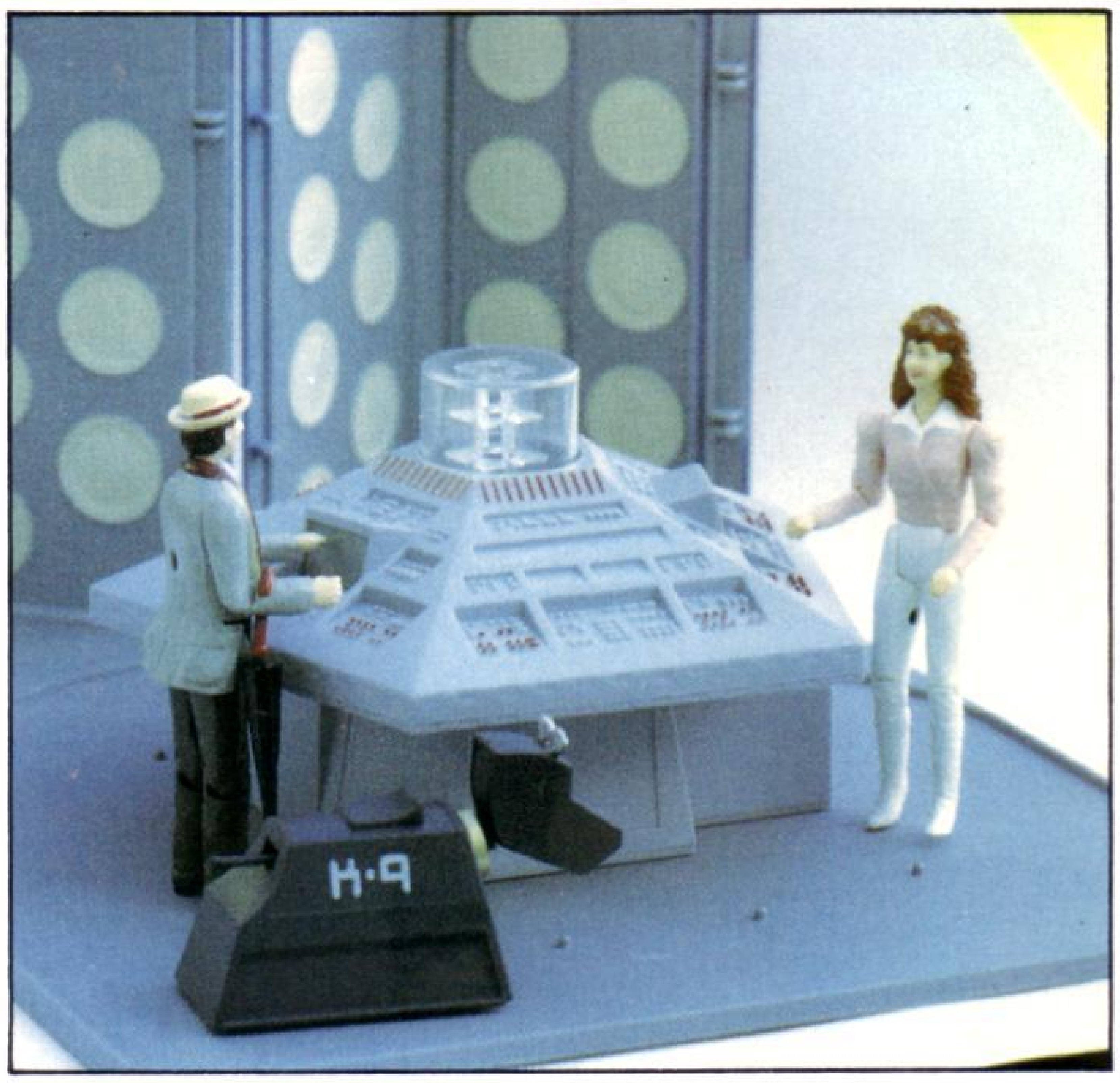
Gallifrey Guardian



WINNING LINES
The winning entries for the Dapol competition, which was judged in Issue 142. The Quaggy was drawn by P. Harris of Penrith and the Ostrakon by Chris Ayers, Minnesota.

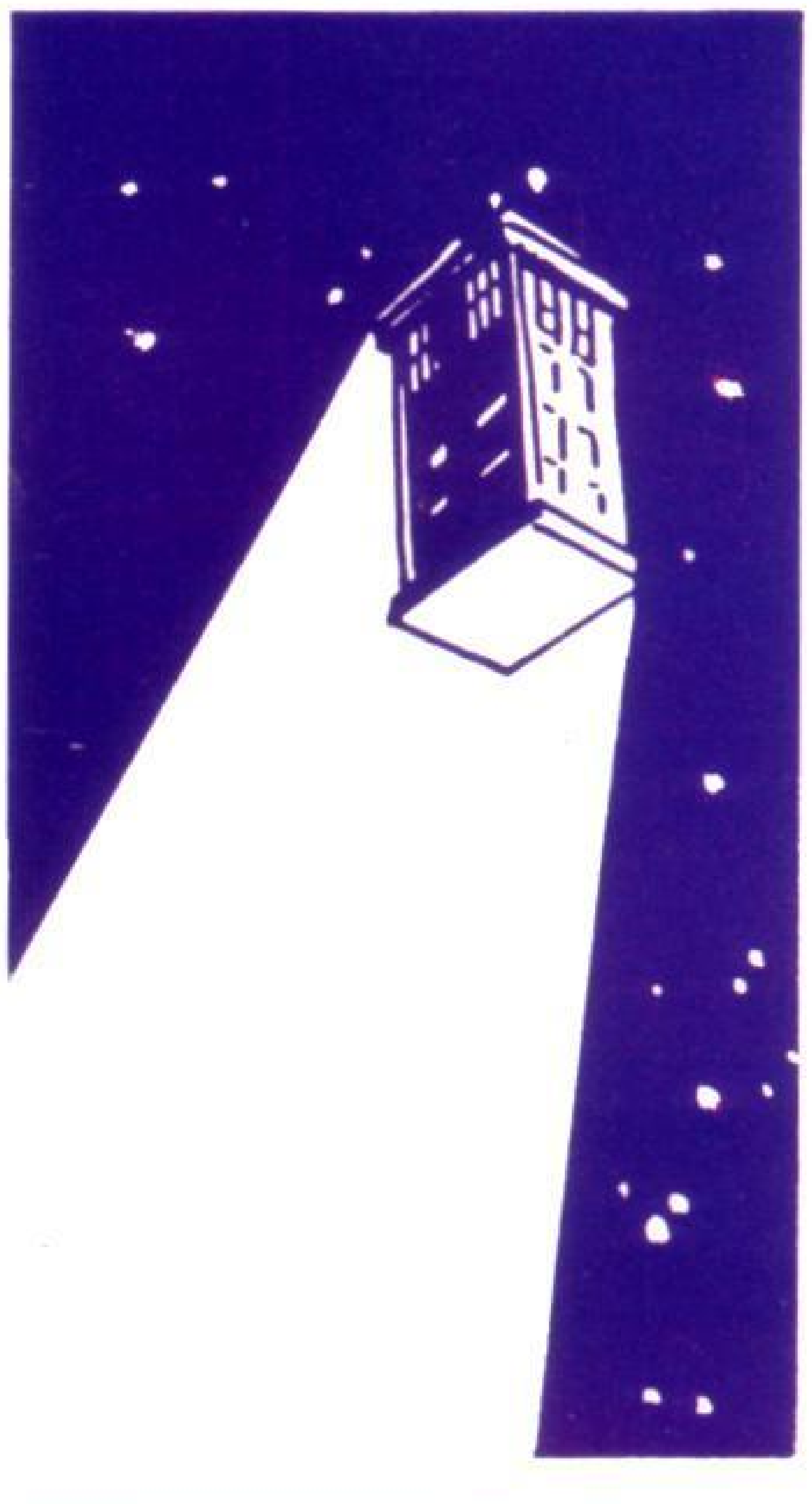


DAPOL SALES SOAR

Dapol are reported to be very happy with the sales of their *Doctor Who* figures, which remained buoyant in the lead-in to Christmas. A Melanie with a blue top goes on release soon and the Cyberman and Tom Baker models will hopefully be on sale in March. "All release dates remain provisional," commented Managing Director of Dapol, David Boyle, who has been quite overwhelmed with enquiries about the model range.

In addition to *Doctor Who* and railway models, Dapol also sell a range of Royal Family models, which are also proving very popular without the assistance of the Queen's apparent appearance in *Silver Nemesis*.

The 12″ range of dolls – Sylvester McCoy and two Companions are the first on line – are now in the late stages of development. We have been asked to point out that the model six sided TARDIS console is *not* yet available from Dapol Models, reported in error in Issue 143. This is now scheduled for release in mid-1989.



BRITISH *WHO* PLAY HAS MARCH LAUNCH

A new *Doctor Who* stage play begins a nationwide tour at the Wimbledon Theatre towards the end of March. Titled *Doctor Who – The Ultimate Adventure,* it stars "a named actor" as the Doctor and is produced by Mark Furness. The *Who* project has been put together in association with John Newman of New Palm Productions.

The play is directed by Carol Todd, whose recent credits include the Australian version of *Starlight Express,* as well as many musicals and pantomimes. Mark Furness also directed *Deathtrap,* which starred Colin Baker.

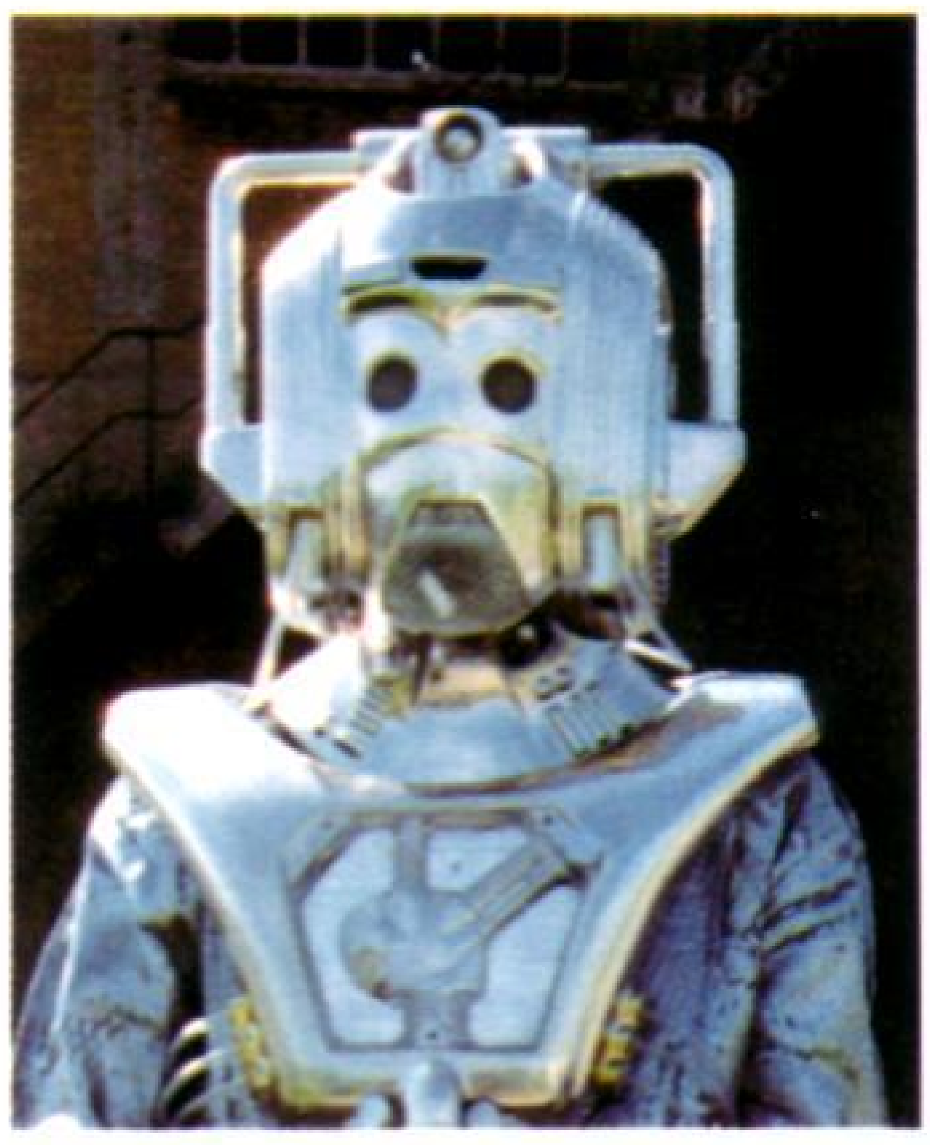
We have two tickets to give away for one of the performances at Wimbledon, simply by answering the following three questions: a) name the stage play featuring the Daleks that was written by Terry Nation; b) name the actor who played the Doctor in the play *Seven Keys to Doomsday*; and c) name the title of the proposed *Doctor Who* play written by John Ostrander. Answers on postcards ONLY by 1st March, 1989 to The Ultimate Competition, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please include your telephone number so you can be informed of your win. *Play details, see Rel-Time, Page 6.*

SEASON 26 NEWS

Season 26 will again be a fourteen episode season, split into two four part and two three part stories. At time of going to press, two writers to the series had yet to be announced, but Ian Briggs and Ben Aaronovitch have already produced their scripts, as announced last issue.

No directors have yet been selected, although names recently associated with the programme are being considered. The programme goes into production at the end of March.

RATINGS UPDATE



The mid-season stories, *The Happiness Patrol* and *Silver Nemesis,* continued to return substantial viewing figures despite rising pressure from ITV's *Coronation Street.* The previous season high of *Remembrance of the Daleks: 2* was bettered by an encouraging 6.1 million viewers for the anniversary episode of *Silver Nemesis,* according to BARB.

After a dip towards the close of the season's Dalek-opener, the rating for the first episode of *The Happiness Patrol* was 5.3. Episode Two, coinciding with the latest 'Street Wedding' on the opposite Channel, suffered a predicatble loss and fell to 4.6. The episode, as a result, failed to register in the British Top One Hundred programmes for that week for the first time this year. Previous figures had already been struggling against the rising Autumn audiences to stay within the hundred. However, the last episode of the story recovered sufficiently to 5.3, giving *Patrol* an average of above five million.

The build-up to the 25th Anniversary, through extensive trailers on the BBC that week and during the evening, produced a 6.1 viewing figure for *Silver Nemesis: 1* – the highest rating since *Revelation of the Daleks* in 1984. Episodes Two and Three rated 5.2 consecutively, making the story average 5.5 million.

"The figures are the highest we've had for some years," commented Producer John Nathan-Turner, who was very pleased with the ratings for the season.

After three of its four offerings, Season 25 maintained its five million plus average and justifies the go-ahead already given for the series' twenty-sixth year – Sylvester McCoy's third season.

COLIN BAKER GRAPHIC NOVEL SCHEDULED

A full colour compilation of *The Voyager* stories from *Doctor Who Magazine*, featuring Colin Baker, has been scheduled for release from Marvel early this year. The stories were written by Steve Parkhouse and drawn by John Ridgway. The novel is being edited by Sheila Cranna.

DOCTOR WHO FORUM

That's the title of a visit to Nostalgia and Comics in Birmingham by the *Doctor Who Magazine* Editor on 25th February. He'll be there to answer your questions and hear your comments about the magazine from 2.00pm onwards. **Rel-Time Page 6.**

INDEX DELAY

The *Doctor Who Magazine Index*, containing over two hundred pages of material on the long running Marvel title, was slightly delayed in its release date by printers' Christmas holidays, but copies are now being despatched from the address advertised elsewhere in this issue.

25th AUSTRALASIAN CELEBRATIONS

The ABC Television network in Australia transmitted the first Season 25 story, *Remembrance of the Daleks* in November, after running all four stories from Season 24. The rest of Season 25 may be bought at a later date. Initial ratings were much improved following a change of transmission times, which re-scheduled *Doctor Who* into an early evening slot.

In New Zealand, the network there, TVNZ, made the most of the anniversary last November with a special week of *Doctor Who* that included *The Dalek Invasion of Earth*, both Dalek films, *The Five Doctors* and *Silver Nemesis.* Two national TV magazines ran *Doctor Who* covers and Katy Manning, who played Jo Grant during the Jon Pertwee years, appeared on a TVNZ trailer to promote the *Doctor Who* week. "I think our television is finally realising that *Doctor Who* still pulls large viewing figures and has gone all out to promote it," says Scott Walker, co-ordinator of the New Zealand *Who* Fan Club.

MINIATURE DETAIL

Following our article on 25mm miniature model painting in **Issue 144,** (see also 'Chaotic Corrections', Page 32), there's a new book out from Games Workshop which may be of interest to modellers. Called *Fantasy Miniatures,* the book is a pictorial representation of the miniature painting hobby. It's crammed with colour pictures of Citadel Miniature figures – no *Doctor Who* – which effectively demonstrate many of the techniques you can use to enhance your model work. The book costs £5.99.

ELSEWHERE...

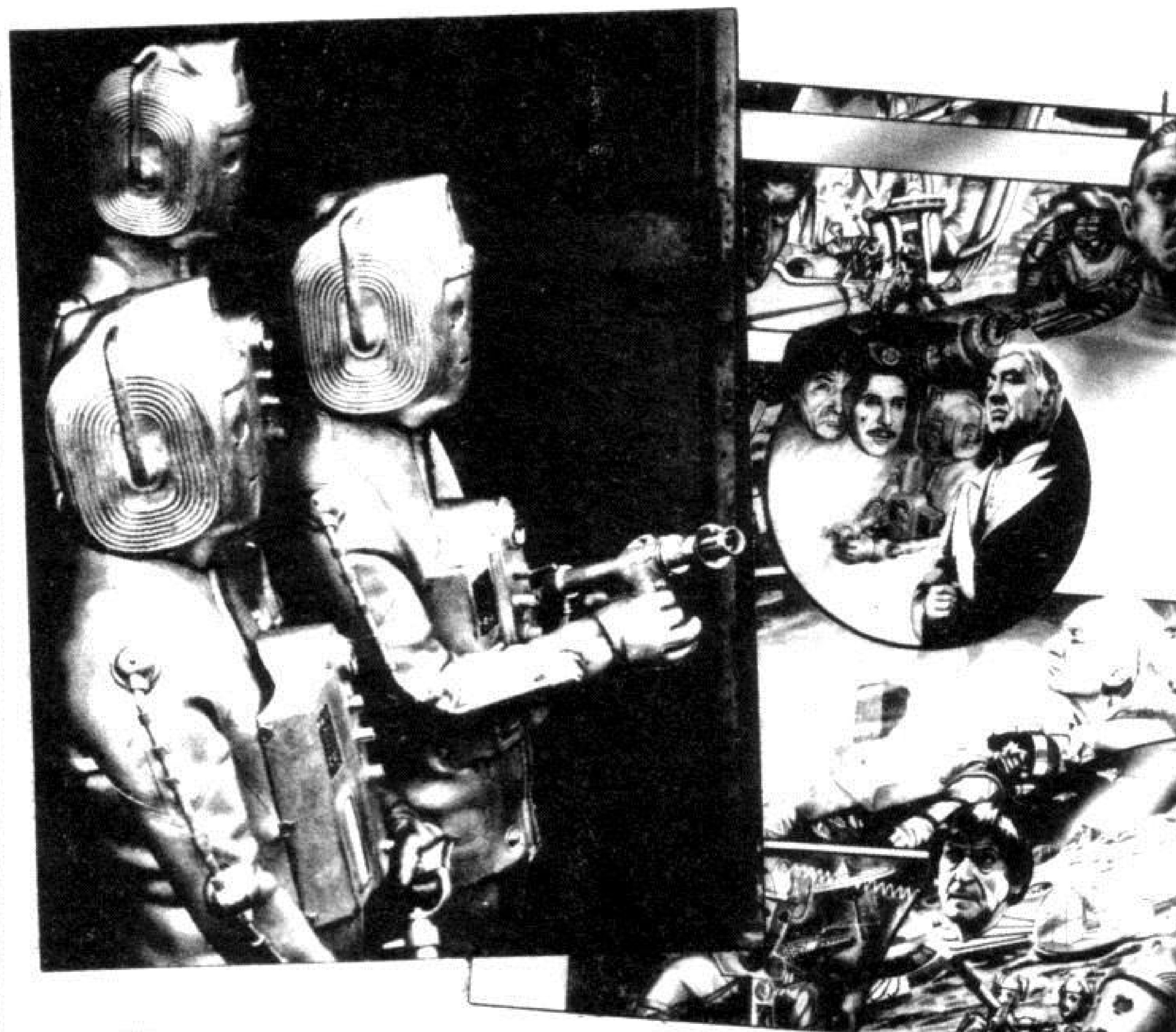
The highly respected actress, Mary Morris, who played Panna in *Kinda,* sadly passed away last October, the victim of heart failure in Switzerland. Telefantasy fans may also recall that she played one of many Number Two's in *The Prisoner.* Her last radio recording, *The Watched Pot* by Saki was broadcast on Radio 4 on December 10th and at time of going to press, her last three tv plays have yet to be transmitted.

Kate O'Mara joined the cast of *Howard's Way* for its fifth series, while Peter Davison declined the offer to return to *All Creatures Great and Small,* feeling the quality of the scripts had declined. Instead he has signed up to do a second season of *Campion,* such is the BBC's faith in their new detective series.

Colin Baker co-stars in *Run for Your Wife* at the Criterion Theatre, London until the end of February. Sylvester McCoy returned to the Lyric Studio, Hammersmith for a further run of *The Zoo of Tranquillity* from December 20th to New Year's Eve.

Finally, the third and final series of *Fraggle Rock* is being produced by Victor Pemberton, for TVS and Henson International Television, for transmission on the ITV network later in the year – **see Interview, Page 12.**

Reporters this issue: John Freeman, Lee Matthews, Dominic May and Paul Travers.



CYBERmen
REVIEWED

Yes – it's finally here. First promised back in 1985, Andrew Skilleter's *Who Dares* publishing company have produced the goods and David Banks' long awaited *Doctor Who – Cybermen* volume is ready and available, although only by mail order. I'm staring at the book as I write this, thinking what can I say about this volume without running out of superlatives in two lines!

I'll be doing a full review in the next *Off The Shelf* column, but basically I don't think you can afford to be without this book. In our *Doctor Who 25th Anniversary Special* Julian Knott rated his ten indespensible books. Had this been available when he wrote that, I'm sure he would have included it – everything in it is amazing.

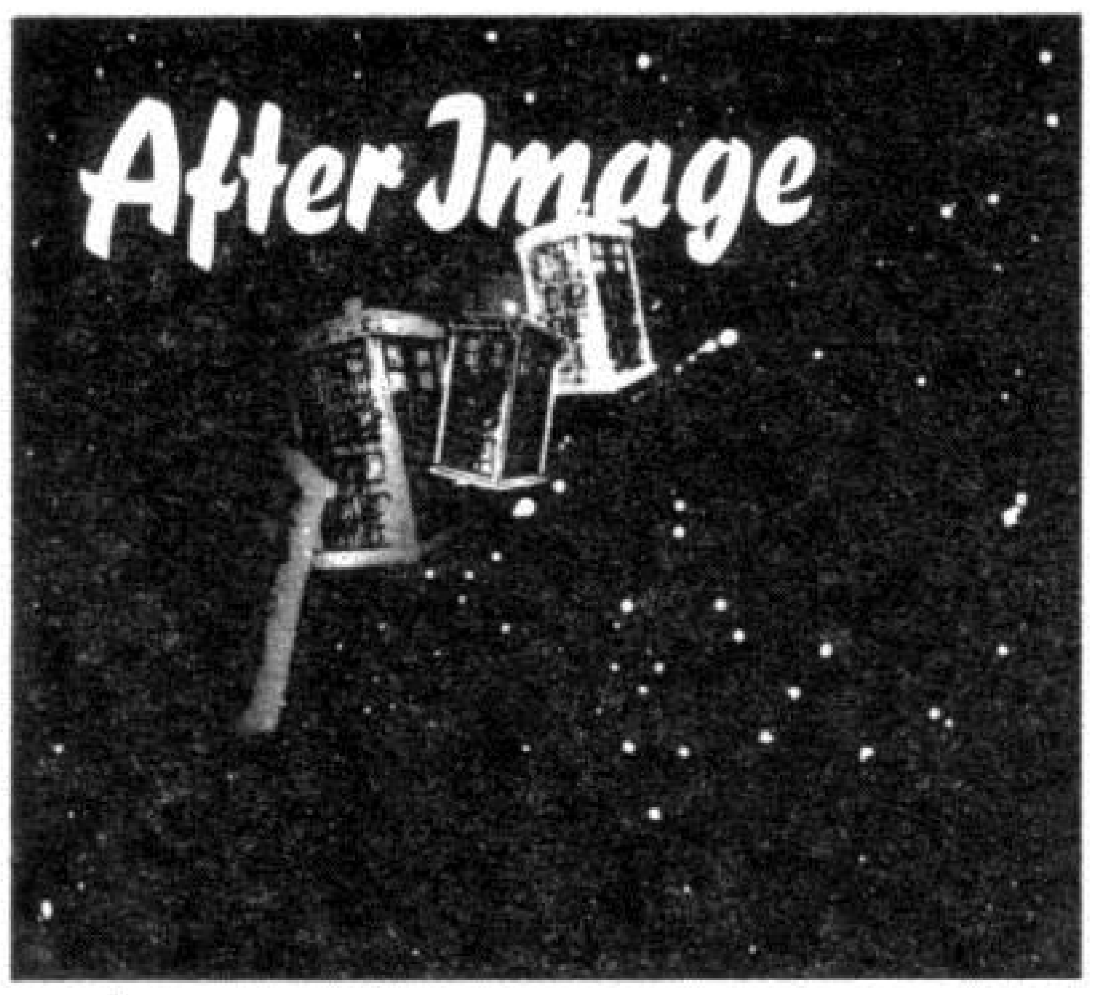
David, aided by Jan Vincent-Rudzski and Adrian Rigelsford, has put together a un-put-downable work which cannot fail to enthral you, even if you don't agree with all his suggestions, such as his chronology of Cyber-stories. On top of all this you get a selection of art, mostly from Andrew Skilleter, which is some of the best artwork that's come out of the *Who Dares* stable for many years – my favourite is the *Look and Learn* style Cyber-History (anyone under twenty years old will be lost by the analogy, but it's not important).

To briefly skim through the book, it's in four segments, *Concept* is the story of the Cybermen's creation by Kit Pedler and Gerry Davis, Kit's obsession with all things dehumanising and a lot of highly detailed and well researched information on the subject. Then there's *Archive,* which is David's (with Jan Vincent-Rudzski's help) attempt to put Cyber-history in some kind of order. Next it's *Program,* where David and Adrian take a look at the Cybermen on television and finally *Datalog* which is a sort of 'miscellaneous' section that covers everything else, including the long promised *Genesis of the Cybermen* story-line that Gerry Davis apparently submitted to John Nathan-Turner a few years back. All I'll say on that for now is that the fact it wasn't made is yet another thing to be grateful to JNT for!

To summarise then, *Doctor Who – Cybermen,* published by *Who Dares* and retailing at £12.95 is the winner of my Best Item of Merchandise of 1988. Buy it!

Gary Russell. *Off the Shelf,* Page 34.

▶



SILVER NEMESIS

I wanted to like this story so much. Early indication had been that with so many 'twenty-five years' type references, it would be reduced to a run-around story, featuring the Cybermen and assorted guest stars. I tried to keep an open mind, hoping that whatever its potential shortcomings, it would still be enjoyable television.

Unfortunately, it wasn't. All the ground work was there for a good yarn about the Doctor's purpportedly shady origins, involving a strange, prophesying statue and the ensuing battle for its possession. But somewhere along the line the plot disappeared, the rationale for the story vanished and we were left with exactly what I feared – a run-around story.

I gather the production was dogged with problems, largely due to the the asbestos scare at BBC Television Centre last year. Completion of *The Greatest Show in the Galaxy* at Elstree ran into preparation time for *Silver Nemesis,* affecting the normal procedure of rehearsals and timed script run throughs.

Director Chris Clough had to record more than enough material for the anniversary story to ensure that episodes were not too short. In the event, the material recorded, including the dramatic battle at the end of episode two, overran, and cuts had to be made.

Pre-publicity for the story mentioned appearances by the Queen, and Dolores Gray in a cameo role, so these could not really be cut. Just why the social worker-bashing yobbos were not cut completely in favour of more explanatory material, I don't understand. The story became disjointed, with too many points skimmed over, too many questions unanswered.

For example, why did no-one bat an eyelid when Lady Peinforte and Richard appeared screaming in a café, or how did the Doctor and Ace escape the Queen's security guards? The Cybermen are also vulnerable to gold *dust,* not the mere presence of gold, which was a continuity irritation I could have done without – if you're going to follow continuity, then follow it correctly, otherwise don't bother.

There were some things in this story I liked, such as the excellent model work of the cyberships and the meteor (not a comet, as several characters kept calling it). The awakening of the statue was impressive, as was the Cybermen's emotionless, uncomprehending response to the jazz music interfering with the communications system ("Meaningless..."). Apart from these, I found little to enjoy in *Silver Nemesis.* Even the mystery of the Doctor's origins – is he a Timelord or isn't he, and where does that put all previous Gallifrey stories? – fell flat.

For a 25th anniversary show, which the public would potentially tune in for – and did – I don't think many of them would have understood what was going on. After the enjoyable and impressive start to the season this story was a massive retrograde step.

David Howe

MATRIX DATA BANK

RETURNS NEXT ISSUE!

REL TIME

Rel Time is compiled from a variety of sources. Special acknowledgments to Bruce Simpson of the Doctor's Date Book. It is intended as a guide to all aspects of *Who* related events, plus other fantasy events that may also be of interest. Information welcome – please note this column is compiled six weeks prior to publication date – send to REL TIME, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed in good faith and Marvel Comics Ltd. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. Enlose an s.a.e. or IRCs when writing to contacts listed.

Saturday February 25th

Doctor Who Magazine Forum 2.00 Nostalgia and Comics, 14-16 Smallbrook, City Centre, Birmingham. Your questions answered, fielded and ummed about. Guest: John Freeman, Editor of **DWM.**

Saturday February 25th

Birmingham Comic Mart 12.00–4.00 New Imperial Hotel, Birmingham. Admission Free. Details, Richard Molesworth, 408 Peterbrook Road, Shirley, Solihull, West Midlands B19 1HY.

Friday March 17th–March 19th

Magnum Opus Con 4 Hyatt Regency Greenville, 220 North Main Street, Greenville, SC 29601. Hyatt; Tel. (803) 235-1234; rates $60/flat 1-4 people (spillover accommodation also available at the Ramada Hotel & Convention Centre, 1001 South Chruch Street, Greenville, SC 29602. Ramada: (803) 232-7666. Ramada will provide shuttle to Hyatt. Rates lower than Hyatt. Sylvester McCoy has been invited. Registration: $30 at the door. Delta Airlines offering "discounts below the lowest rate", Delta:1-800-221-1212. For more info (sae)/cheques payable to Magnum Opus Con, 4315 Pio Nolo Avenue, Macon, GA 31206.

Friday March 17th–March 19th

Conspire '89 Canberra Rex Hotel, Northbourne Avenue Braddon, ACT 26000, Australia: Canberra AS 062 485311; rates $85 (Australian)/night. Invited guests: Mark Strickson, John De Lancie, more. Registration (in Aust. $): $70 at the door, sponsoring membership $10 (conpack, autographed conzine). Cabaret, buffet and cocktail party during event extra. Limited to 500, more info./cheques payable to: Conspire 89, GPO Box 2080 Canberra, ACT 2601, Australia. Con hotline: 61 62 918 788.

Late March

***Doctor Who* – The Ultimate Adventure** Wimbledon Theatre, The Broadway, London SW19. Nearest tube: Wimbledon, also British Rail station. Tickets: £7.50, £6.50. £1 discount off prices for children, plus party discounts. Box Office: 01-540 0362. Eleven performances, followed by tour.

EXHIBITIONS

Doctor Who Exhibition, Space Adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Includes extensive shop selling *Who* merchandise.

CLUB SPOT

AUSTRALASIA *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia. **New Zealand *Doctor Who* Fan Club** Dues NZ$10. Bi-monthly 'zine, Time/Space Visualiser, details from P.O. Box 4473, Christchurch, New Zealand.

UNITED KINGDOM

***Doctor Who* Appreciation Society** (D.W.A.S.) P.O. Box 519, London SW17 8BU.

The Hastings *Who* Crew. Contact: Matthew Smith, 95 Elphinstone Road, Hastings, East Sussex TN34 2BP.

West Midlands *Whonatics* Contact: Simon Horton, 400 Sutton Road, Walsall, West Midlands. 65 members to date with regular 'zine, *Second Dimensions,* and recently raised over £500 for Cancer Research.

UNITED STATES

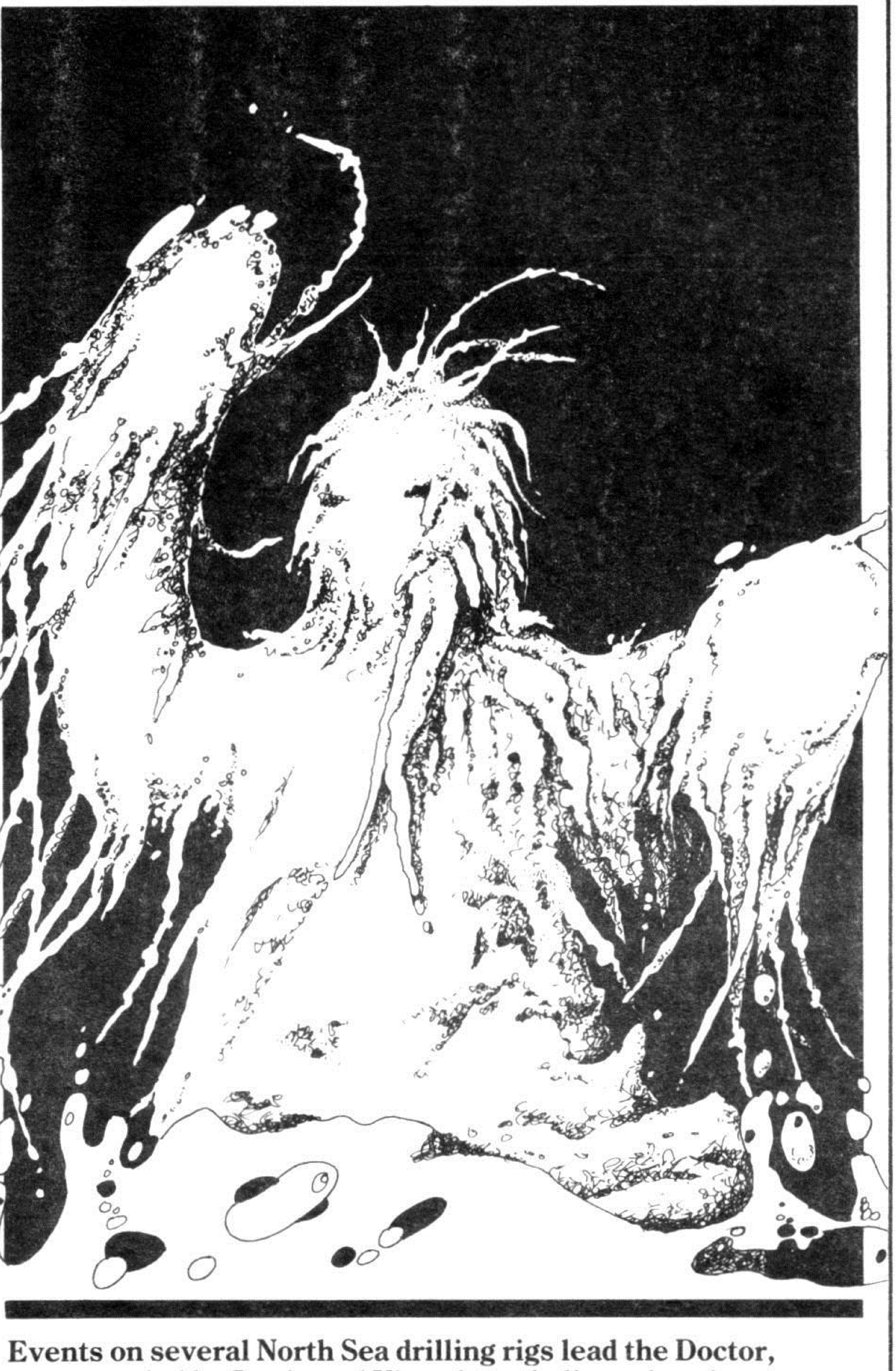
***Doctor Who* Information Network** (DWIN) Second largest *Doctor Who* fan club based in North America. Entirely fan run, membership includes bimonthly newsletter, Enlightenment, and DWIN has many local chapters. Services to members include Research, Question & Answer and Pen Pals Department. Membership: Canada, $12 (Canadian); USA $10.00 (Canadian); and Overseas, $12.50 (US) or $15.00 (Canadian). All prices in Canadian funds unless otherwise stated. Contact: DWIN, P.O Box 912, Toronto, Ontario L4C 5A6, Canada.

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

The Lost Colony TARDIS. Contact, with s.a.e: Robert Clyde Allen, 914 Third Street, Spencer NC 28159 U.S.A.

FURY FROM THE DEEP

PART TWO



Events on several North Sea drilling rigs lead the Doctor, accompanied by Jamie and Victoria, to believe that the objective of a parasitic weed attacking the installations is to take over the world, destroying the human race.

With two rigs already under the malignant forces' control, a race against time begins, to destroy the menace ... Story first transmitted 16th March to 20th April, 1968.

EPISODE FIVE

Unable to contact Rigs F or B, Price, the communications officer, now fears all the platforms have been taken over. The Doctor theorises that the weed was drawn up by the rigs, and the engineers clearing it were infected. Now with knowledge of the Euro-Sea complex, the weed is working to a plan.

Recalling the masked man Victoria saw in the Oxygen Supply Room, the Doctor realises that the weed could find oxygen toxic. Harris, now in charge of the refinery, sees this as a possible weapon, but the conversation has been overheard by the sinister Mr Quill and Mr Oak, who at once go to the Supply Room and open the oxygen cylinders.

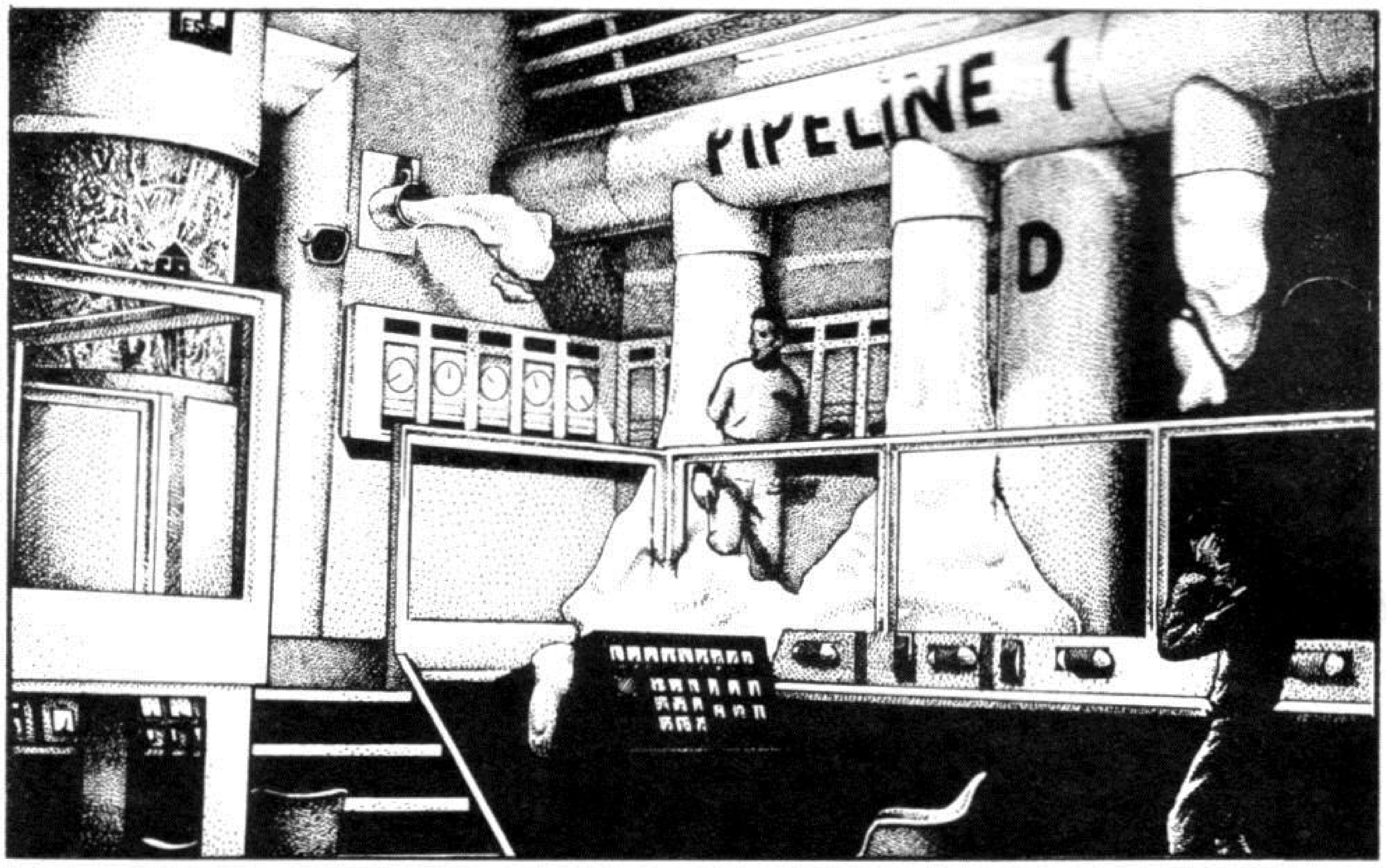
Price tells Harris that the guards have located Chief Robson in his cabin, and Megan Jones of the Euro-Sea Gas Board insists on seeing him. She enters the room alone to find the man distant and trancelike. Megan offers help kindly, but Robson says he cannot fight the force. The conversation exhausts him, and he is left in the cabin with the Director determined to destroy the weed.

Victoria is depressed, suggesting that they leave this nightmare in the TARDIS whilst the Doctor works on some theories. He is certain that the next move will be to attack the refinery itself, and agrees with Harris about the use of oxygen. The storage room is put under guard. Meanwhile, the heartbeat Robson hears in his cabin gives him orders. He overpowers the guard outside and escapes.

Having found the oxygen reserves released, Harris realises there is a spy in their midst and decides to compare fingerprints of the Compound personnel. At this, Mr Oak and Mr Quill flee, noticed by Jamie who gives chase. He grapples with the infected Quill, and the weed-covered man gets the better of the Scot by spitting the toxic gas at him. Victoria screams, and Jamie manages to knock Quill out, although the Doctor doubts it was the punch that worked. The Chief Engineer calls them to the pipeline room.

The pipe is jammed with weed, swelling until it cracks the perspex inspection tube. The creature seethes in and Harris's team barely get out in time. With the room sealed off, Jamie suddenly realises that Victoria is missing. The girl is being carried out of the Compound by Robson, who drives her away in a jeep. As Harris has the pipelines sealed, his superior is arriving at the helipad.

Price informs Harris that Robson has kidnapped Victoria in a company helicopter. The Doctor tries to reason with him by radio, but infected by the weed, Robson says that if they want Victoria ▶



back, the Doctor must follow him; the weed realises the threat the Doctor poses. He has no choice but to obey the demands, but he is hopeful this will reveal the parasite's nerve centre.

The Doctor and Jamie are soon on board another helicopter with a pilot, and Harris informs them that Robson has been traced to the Control Rig by radar. The pursuit chopper hovers over the rig, which is covered in foam, and lowers the Doctor and Jamie on a ladder.

Certain this is the nerve centre, the Doctor ventures inside the rig's log room. Moving along the corridors, they hear Victoria scream. They follow this to a dark room, which is suddenly illuminated. The cabin is a mass of foam and weed creatures. At the centre of it all, the mutating Robson welcomes them. *"We've been waiting for you . . ."*

EPISODE SIX

The Doctor confronts Robson, who says that he will help in the conquest of the human planet, while Jamie rescues Victoria from another cabin off the main corridor. Robson says that the mind is obsolete, and the weed will triumph. As the creature advances on the Doctor, it is suddenly weakened when Victoria screams. The Doctor tells her to continue, and with the weed crippled, the trio reach the outside platform to find the helicopter in the distance, unable to land.

Eagerly the Doctor spies the helicopter used by Robson and decides they will use it to escape from the control Rig. The trio get on board and the Doctor finally manages to take off, although his control over the primitive machine is somewhat erratic. Jamie and Victoria have a terrifying flight until thankfully the Doctor receives instructions on how to control the machine over the radio. Now all he must do is land . . .

The deadline to evacuation set by Harris is running out, and Megan Jones has Perkins contact the Defence Minister for oxygen supplies. The Doctor and his friends arrive and he reveals that he has found an answer.

En route back to the Compound, they had stopped at the Medicare Centre to find that Quill's weed infection had gone from his arm, and he is alive. The weed was killed by noise, and it was Victoria's screams that saved them on the rig.

The Doctor pleads for half an hour more to save the Compound. They must send sound to the Control Rig through the pipeline to hit the nerve centre.

The Doctor and Price work with a tape recorder, to capture Victoria's screams for transmission. The pipeline room is still a mass of foam as speakers are attached to the impeller tube. Victoria is unable to scream, until she sees the weed trying to force its way out of the perspex shaft to attack Harris and the Chief.

The Doctor tells Harris that the tape is ready, and a little invention of his own will amplify the screams into a sonic layer sound wave which will destroy the nerve centre. However, the weed at the Refinery must be fought by aiming speakers emitting sonic waves, which will slice it to pieces.

On the monitors, the foam flows through the Compound's corridors to the control area. The mass surges in from the corridor, forcing the group to retreat to a raised platform as the weed creature thrashes towards them. As the speakers are aimed, sound pours forth when Price starts the tape. The Doctor is grabbed by a frond, but this is repelled and the sound forces the pulsating mass to retreat back up the corridors.

The speakers are turned off and things get back to normal, although Victoria is still on edge. Harris contacts the Control Rig to find a fully recovered Robson and Maggie on the screen. Even van Lutyens is all right, and a helicopter is despatched for them.

Celebrations stretch into the night at the Harris' flat with Robson now firm friends with Harris and the Doctor. The Doctor announces that they must leave at once, but as they say goodbye, Victoria is silent. The Doctor realises she doesn't want to come, and the girl admits she is unsure. He understands her desire to live in one place, free from danger, and the Harrises are only too happy for her to stay with them.

The decision is not easy, Jamie is hurt, and the Doctor says that they will stay for another day in case Victoria changes her mind.

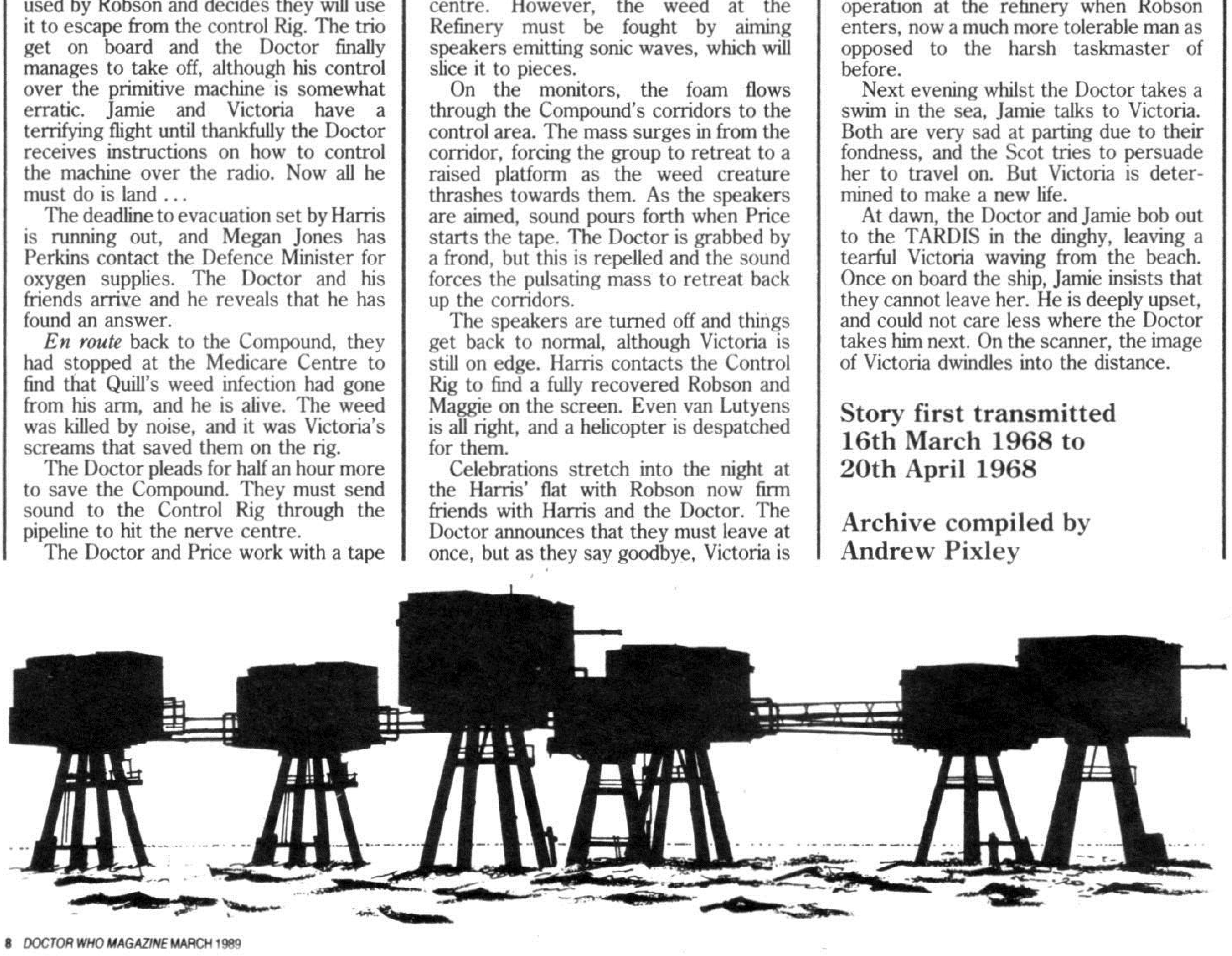
Price and the Chief are back to normal operation at the refinery when Robson enters, now a much more tolerable man as opposed to the harsh taskmaster of before.

Next evening whilst the Doctor takes a swim in the sea, Jamie talks to Victoria. Both are very sad at parting due to their fondness, and the Scot tries to persuade her to travel on. But Victoria is determined to make a new life.

At dawn, the Doctor and Jamie bob out to the TARDIS in the dinghy, leaving a tearful Victoria waving from the beach. Once on board the ship, Jamie insists that they cannot leave her. He is deeply upset, and could not care less where the Doctor takes him next. On the scanner, the image of Victoria dwindles into the distance.

**Story first transmitted
16th March 1968 to
20th April 1968**

**Archive compiled by
Andrew Pixley**



fact file

ORIGINS

Victor Pemberton had been associated with *Doctor Who* on a semi-regular basis since early in 1967 when he had taken a small acting rôle, as Jules, in *The Moonbase*.

Shortly after that, Peter Bryant had invited him to become his deputy Script Editor on the series for a 'trial period' of three months, and his first task in that capacity had been work on the latter episodes of *The Evil of the Daleks*. He had received a full Script Editors's credit on *The Tomb of The Cybermen* (Peter Bryant was acting as Producer on that serial) and had continued to work full-time on the show up to *The Ice Warriors*.

He had then left the post of Script Editor as he was eager to return to writing, and his last mainstream connection with *Doctor Who* was the submission of a six episode storyline late in 1967. The title of the piece was *Colony of Devils*, and it owed some ideas to *The Slide*, a radio play based around the North Sea gas fields which he had unsuccessfully attempted to get televised a year or so earlier.

The story was scheduled to be the fifth in production order in the fifth recording block, although with *The Tomb of The Cybermen* held over from the previous block it would go out sixth in early 1968. One of the requirements of the script was that the character of Victoria Waterfield, the Doctor's Companion, should be written out.

Three months earlier Deborah Watling who played her, had told the producer, Peter Bryant, that she would be leaving the series, never having intended to stay for more than a year. The team were keen for her to stay on though, and had her rôle included in another six storylines, but Deborah was determined to return to theatre work amongst other projects.

The ending of the story was altered accordingly from Jamie playing the bagpipes to kill the weed to Victoria characteristically screaming, her nickname on the crew being 'Leatherlungs'.

The director assigned to the serial was the late Hugh David, who died in 1987. Then in his early forties, David had already handled *The Highlanders* just over a year earlier, and the new story, serial RR, proved to be far more challenging. He was married to the actress Wendy Williams, who later appeared in *The Ark in Space* as Vira.

CASTING

The notable character actor Victor Maddern was cast as Robson, and later appeared regularly in *The Dick Emery Show* before several years self-enforced retirement from television from which he has recently emerged.

Hugh David cast an actor he had worked with whilst starring in Granada's *Knight Errant* in the early sixties, John Abineri, as Lutyens: the first of several parts for Abineri on the series. Roy Spencer was Harris with June Murphy as his wife Maggie. Graham Leaman, last seen as the Controller in *The Macra Terror* played Price and Bill Burridge and John Gill were the silent Quill and his colleague Oak.

LOCATION

Location shooting began at Margate in January 1968, with the crew doing telecine inserts over a period of ten days or so. The weather at the Thames Estuary was freezing, and ice was floating on the shores. With Deborah Watling celebrating her twentieth birthday on 2nd January, the opportunity to give her the customary bumps amidst the foam on the beach was too good for the likes of jokers Patrick Troughton and Frazer Hines to miss.

The regular cast's scenes on the beach were shot as quickly as possible, with studio recording on Fridays just finishing on *The Enemy of the World* and about to begin on *The Web of Fear*. Substantial filming was done for the first episode, the first five minutes of which were all location.

The foam on the beach came courtesy of the fire-fighting equipment purchased by Jack Kine of the BBC Visual Effects Department the previous year, and already used to great effect on various other BBC programmes, including *The Abominable Snowmen*.

Also on location, the climax of Episode Three required actress June Murphy to walk out to sea, the shot scheduled at the end of a day's shooting to let the actress recover afterwards. Unfortunately the shoreline was not as steep as expected, and June had to get down on her hands and knees to get the effect of going under. By this time she was so far out that she was unable to hear the crew calling her back, and someone had to wade out after her. A helicopter was then waiting to whisk her back to the hotel for a bath.

The location scenes also saw the first use of the Doctor's new invention, the sonic screwdriver. A prop junction

▶

box was provided with some screws which unwound themselves.

The script had the action in the closing episodes set on an oil rig, but shooting on such a structure was not possible. Hugh David finally used an old abandoned sea fort, which whilst not looking remotely like a rig in long shots, gave a suitable atmosphere for the story.

The fort selected was once used by the pirate radio station Radio 390, and had been the scene of other television series such as the *Danger Man* episode *Not So Jolly Roger* shot there in February 1966. It was on this fort that Peter Day, the visual effects designer on the show with Len Hutton, found himself living overnight just prior to the day when the scenes there were scheduled.

HELICOPTERS

A notable luxury on the show was the use of two helicopters for filming, for only the second time on the series, the first being the one hired by Barry Letts for *The Enemy of the World*.

The first was a Hughes 300 from a Denham airfield, flown by ex-Fleet Airline Pilot Mike Smith. The other was a French craft, an Alouette, much used in the film and television industry. It had featured in *From Russia with Love* and ITC shows such as *The Baron* and *The Prisoner*, playing the rôle of the village helicopter in earlier episodes of Patrick McGoohan's cult series.

It's pilot was Captain John Crewdson and, hired from a Southend firm, it was on this that the film cameras of Ken Westbury were mounted for some of the more daring shots. In a tragic crash in the Alouette in June 1983, Crewdson was killed. Throughout the serial scenes and those out at sea, the RAF Marsden rescue team were standing by in case of difficulties. As with *The Enemy of the World*, both Hines and Watling found their short flights nerve-wracking at times.

Another task required of the helicopters, aside from appearing as the Euro-Sea vehicles and acting as camera mounts, was to execute the opening scene of the TARDIS spinning down to land on the sea.

Michael Briant had flown before, and so accompanied Smith in the Hughes to dangle a quarter-size lightweight wooden model of the TARDIS over the waves. The manoeuvre was not as easy as expected though, with the wind causing the prop to move uncontrollably and fall over when landing. Briant ended up holding it on piano wire whilst standing on the helicopter's skis to make the effect work. When shot in soft focus, the wire was invisible.

The peculiar landing also had a strange take-off where instead of the fading effect of dematerialisation, David wanted to show the TARDIS zooming off like a rocket. To aid the effect, aerial film of Victoria was shot with a 20:1 lens to show her receding into the distance.

One problem with the production was that Patrick Troughton flatly refused to fly in a helicopter. The illusion of the Doctor at the controls was thus achieved by use of a pilot as a double in long shots, and with close-ups later shot of the helicopter on the ground at Denham in Kent.

Clever camera angles and the mounting of the camera on a pram (borrowed from Hugh David's daughter) to move around the stationary craft gave the impression of flight when intercut with other footage. Film was also cut together to make the craft appear to loop-the-loop, an impossible feat in practice.

IN STUDIO

Filmed inserts were also done at Ealing Film Studios after location work was completed. A large version of the refinery set and impeller area was built in Studios 3A and 3B, as well as some other sets for foam scenes which could not easily be controlled or achieved on recording night. For the scene where the foam engulfs the refinery – which was shot in one take with four film cameras, including one mounted high up on set – foam was actually generated much quicker than Hugh David had anitcipated, causing something of a panic amongst the extras.

The set contained concealed foam pipes. All the inserts of moving seaweed were also shot on telecine, with the clumps of latex rubber moving by means of air bladders. Only one full weed creature costume was made and this was worn by an extra in the foam scenes.

For the climax of Episode Six, several model corridors were made at Ealing and then flooded with foam rapidly to give a frightening effect. For the weed's recoil from the sonic waves, the same film was shown backwards on telecine.

Before entering studios in London for recording, the title of the serial underwent a late change to *Fury from the Deep* at the request of Peter Briant, a title which Pemberton disliked. However, advance information on the serial in sources such as *Radio Times* still referred to it as *Doctor Who and the Colony of Devils*. Episode One was recorded on February 23rd, with one episode made every Friday evening up to March 29th. In the meantime, filming at Ealing on *The Wheel in Space* was also underway.

The music for the serial was specially composed by regular soundsmith Dudley Simpson, who had last worked on *The Ice Warriors*. This was a rarity for a season where most serials had only stock tracks to back them. Simpson's score was a mixture of conventional piano music and electronically treated mood effects, which worked particularly well with the sound effects for the foam.

SPECIAL EFFECTS

To achieve the effect of Oak and Quill emitting gas through their mouths in Episode Two, the actors concerned chewed charcoal biscuits before recording. At the required moment they opened their mouths to reveal the blackness, which the camera then closed in on, accompanied by the appropriate sound effect.

It was highly successful, but also so horrific that Hugh David toned down his original plans somewhat. The weed effect worn by actors and actresses infected by the parasite was a simple latex appliance put on their arms.

Another room was also added to the TARDIS set in Episode Three, that of a laboratory where the Doctor, Jamie and Victoria examined the weed. The cells observed under the microscope were stock film, also used in the previous serial *The Web of Fear*.

The amplified screams of Victoria were augmented by stock effects from Brian Hodgson of the Radiophonic Workshop, and were in fact of Polly pretending to be the voice of Amdo in *The Underwater Menace*.

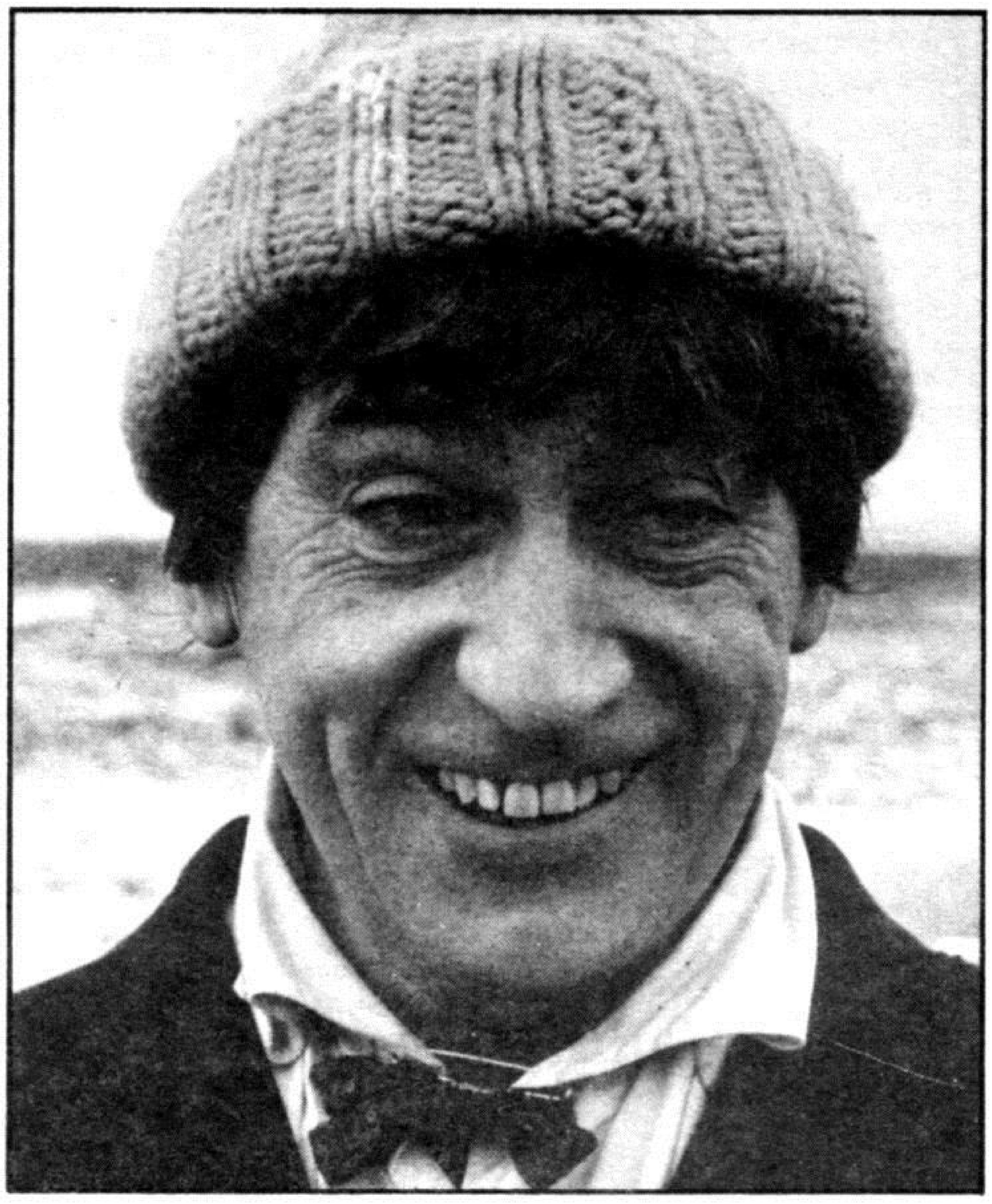
Episode Six marked Deborah Watling's last work on *Doctor Who*, about a year after she had begun. Her last appearance on screen however was in Episode One of *The Wheel in Space* in the reprise showing her on the beach. She was then out of work for about six months until getting parts in *The Newcomers* and *The Power Game*. The money she made as Victoria was invested in a boutique, which subsequently folded.

The story, one of Troughton's favourites, was transmitted from 16th March to 20th April, 1968, with recording having been just over three weeks in advance. The *Radio Times* heralded the serial with a brief feature, and during the serial's run, the synopsis with the cast lists became notably longer with a *'story so far'* section.

The appreciation figures were good, with TVRs of 55, 55, 56, 56, 56 and 57, some of the highest that season. The episodes viewing figures and positions were 8.2M (46th), 7.9M (40th), 7.7M (47th), 6.6M (62nd), 5.9M (73rd) and 6.9M (42nd).

The only known surviving piece of film of the serial is of the TARDIS landing on the sea, preserved as a few seconds of stock footage in the final episode of *The War Games* held on 16mm telerecording. Victor Pemberton made a wonderful job of his novelisation, published by W.H. Allen in May 1986 with Target's paperback No. 110 following in October.

Archive and fact file compiled by Andrew Pixley, co-editor of Time Screen. *Acknowledgements to Stephen James Walker and* Space and Time.
Illustrations by Tony Clark.

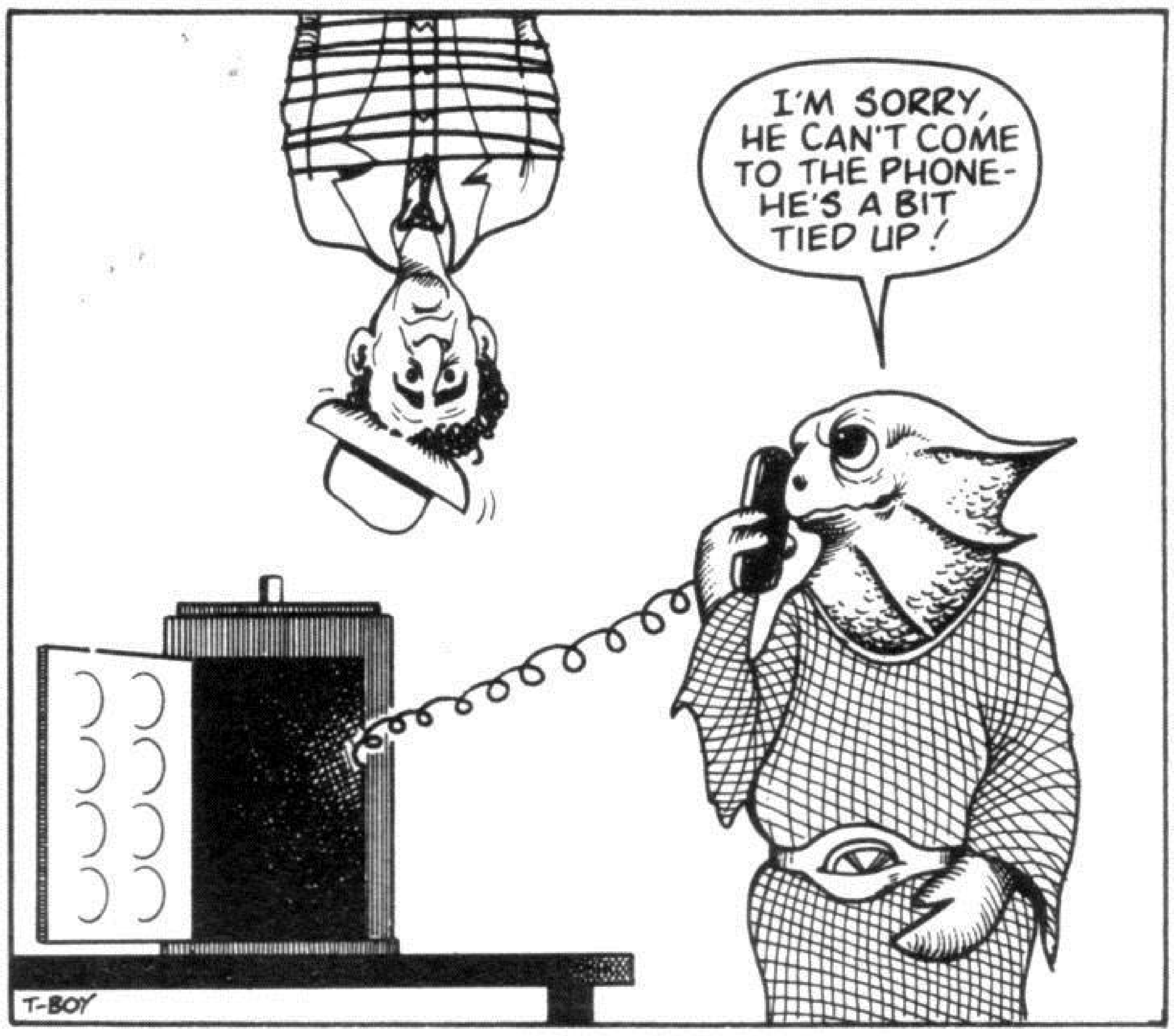


WIN A TARDIS TELEPHONE

The TARDIS telephone box, now available for £99.99 at good telephone stockists across the globe, is sure to be a much sought after piece of *Doctor Who* memorabilia for years to come!

Holdcourt, who make the telephone box, have offered one of these for our latest competition. Simply answer the usual three questions – we're determined to plough through all that encyclopedic knowledge of yours! – on postcards ONLY to TARDIS Competition, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 20th March 1989 and the Editor's decision is final.

a) Name the designer of the original TARDIS exterior in 1963.
b) In *The Invasion of Time*, what was one of the TARDIS' ancillary generators disguised as?
c) What did the Master's TARDIS first appear as in *The Terror of the Autons?*


I'M SORRY, HE CAN'T COME TO THE PHONE- HE'S A BIT TIED UP!
T-BOY

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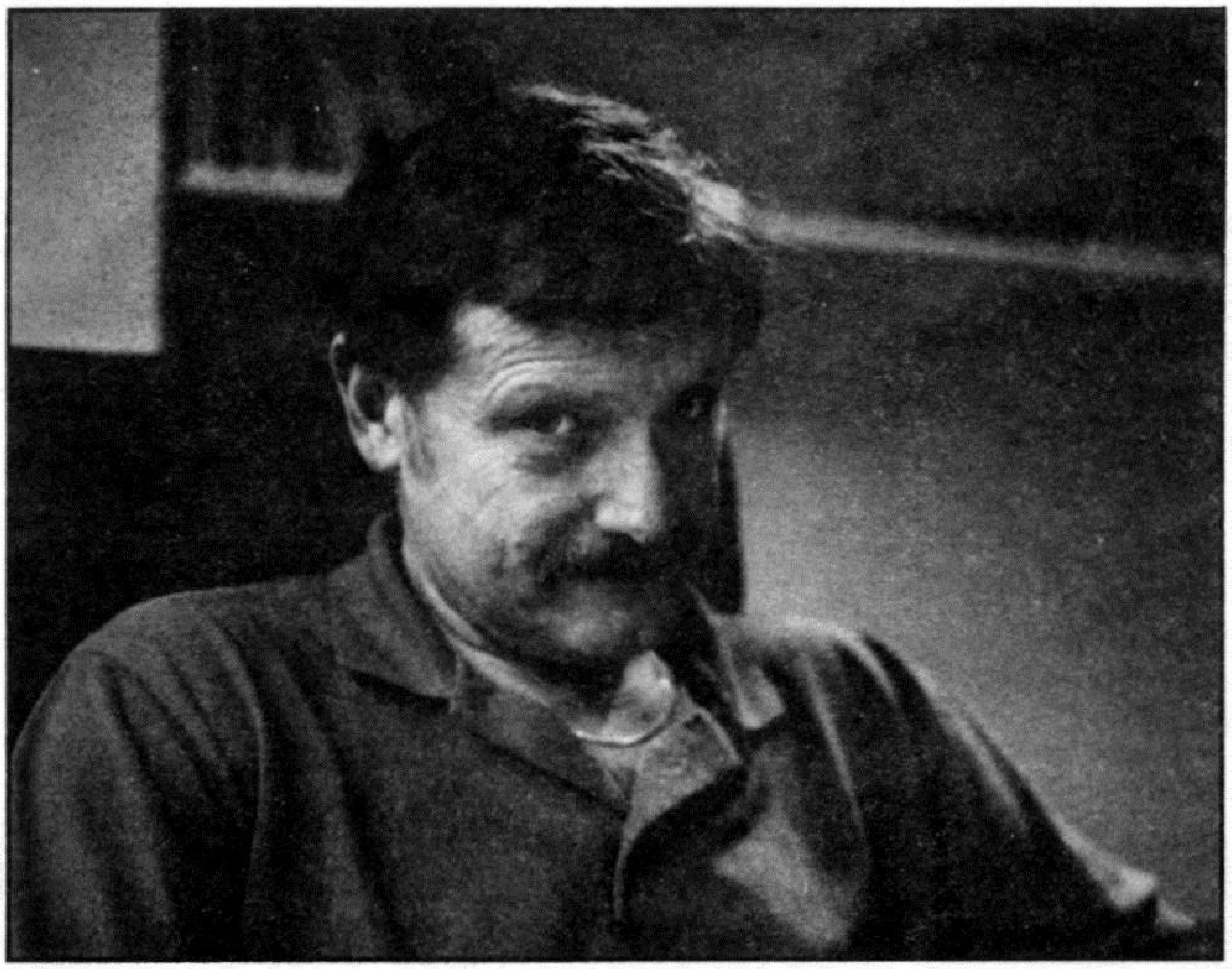
Victor Pemberton

WRITING DOCTOR WHO



Victor Pemberton wrote *Fury from the Deep* and was a major contributor to *Doctor Who* in "the Monster Years" of Patrick Troughton. Peter Angelhides and Justin Richards talked to him about his time on the programme, tarantulas, *Timeslip* and *Fraggle Rock* . . .

"I created the sonic screwdriver," says Victor Pemberton. "It's there for all to see in my original script of *Colony of Devils.*" He smiles wryly. "Goodness, if I'd got a royalty every time that's been used or mentioned . . ."

This is not the only surprising thing about Victor Pemberton's *Doctor Who* career: he has the unique distinction of having been both an actor and a script editor on the series, as well as having written a *Doctor Who* record script and novelisation. But he earned most recognition for that *Colony of Devils* script – which became the classic Patrick Troughton story *Fury from the Deep*. The serial was memorable right from its opening sequence, as he recalls.

"Originally, I wanted the TARDIS to materialise at the top of a cliff. Then we realised that they'd done that in a previous series, although the problems of being tied up by the show's past were not as acute as now. But we wanted to do something new, so the TARDIS landed on the water." The shot of the TARDIS spinning down to a watery landing was later reused in Patrick Troughton's finale, *The War Games*.

The foam that accompanied the seaweed monster, and covered the sea at various points, was the idea of special effects. "They had this machine that produced the foam, a fire-fighting thing, and were dying to use it somewhere. It was accommodated in the script as sea-foam with the seaweed in it.

"They had two machines, a big one and a smaller one, and they even got the smaller one up on the helicopter to spray the sea with this stuff. Then Maggie Harris (played by Jane Murphy) had to walk into the water and get whipped off to the gas rig. She was all right wading into the foam. But we were filming in the freezing winter. After a while she hit the ice-cold sea, and her screams were for real!"

FOAM DIP . . .

What about the regular cast, and the stories of Patrick Troughton and Frazer Hines burying Deborah Watling in the foam on her birthday while filming at Margate? "Pat and Frazer were very inventive. They certainly clowned around a lot, and it added whole new dimensions to the scripts. I think Hugh David, the director, just gave up on it in the end! He had a lot of film to cope with, especially in the early part of the story.

"I think the first ten or fifteen minutes of the first episode were on film, and I guess I wrote the scripts with film in mind. The amount of film was most unusual, I don't know how I got away with it as a writer.

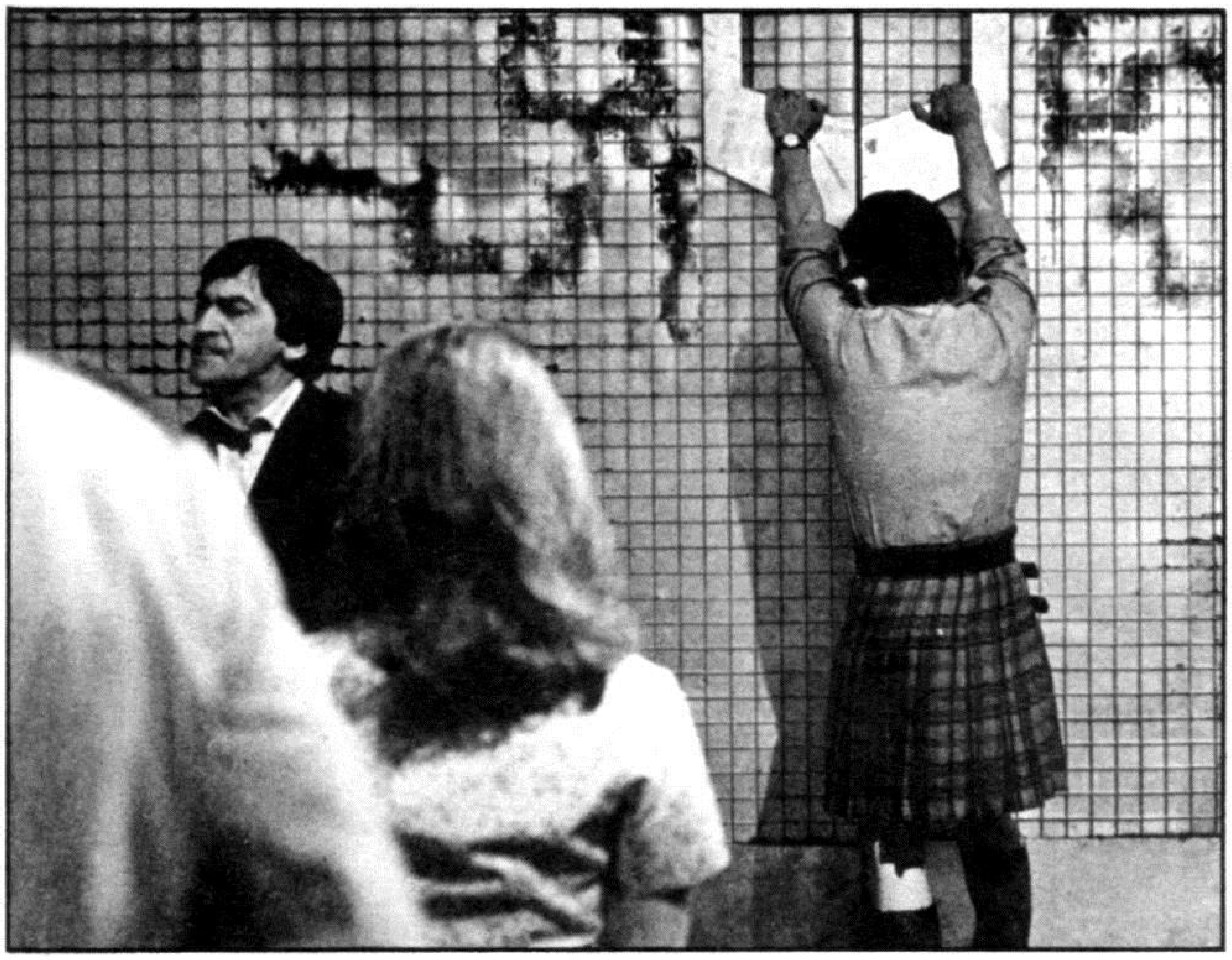
"As for the helicopter scenes, I thought they'd have a box set in the studio, with the actors leaning one way and the camera tilting. And what we got was not one but *two* helicopters, just like a feature film. I wrote it for location and they left it on location. I'm a slave of the cinema – I love the movies.

Victoria (Deborah Watling)

"Those film sequences were especially well done. We had that long sequence with the TARDIS landing on the water, and the regulars all paddling ashore in a dinghy. Then they did their investigating on the beach with the pipeline and the foam. And then they were shot! I thought it was a good idea to apparently kill off the heroes in the first reel. It worked very well – they even used it on the preview, with the view down the gunsight with the cross-hairs. It was good to do something that hadn't been done before. Continuity is the big constraint of any series. Keeping in with what's gone before, but at the same time finding something different to do as well."

VICTORIA LEAVES

One particular consideration was the



Jamie (Frazer Hines) at the doors of the Cybermen tomb, in *The Tomb of the Cybermen.*

departure of Victoria, played by Deborah Watling. "She said she didn't want to get typecast. I set it all up over two episodes. The scripts had already been written when she decided, quite suddenly, to leave, so I had to go back over the whole serial."

Another change was the original ending, in which Jamie destroyed the seaweed monster with the sound of his bagpipe playing. "The bagpipes were cut because Derrick Sherwin, the script editor, didn't like it. So we used Victoria's screams."

Victor has particularly fond memories of the famous *Fury* double act, Mr Oak and Mr Quill. "They were very popular. There was even talk of a series based on what happened to them after *Fury*. It would have been a thriller/science fiction series, giving them some sort of involvement and influence over events.

"In fact they were based on Laurel and Hardy who I knew in the last years of their lives (Stan Laurel died in 1965). I still think Laurel and Hardy were supreme artists, the epitome of those people who learned their acts from the music halls.

TARANTULAS!

"I've been influenced by all sorts of things. Like the original version of *The Fly*. It's got that great sequence at the end where they find the white-headed fly in the web. I haven't seen the Cronenberg version – I hate blood and gore. In fact I'm terrified of creepy-crawlies, especially spiders. Paranoid about them.

"I was once on business in Trinidad in a lovely hotel room. Knowing about their insects, I was very careful to close and lock all the windows, fix the mosquito net securely down the side of the bed, and so on. Then I thought, 'Hang on, I haven't checked under the bed.' This, however, was after I'd got undressed and got into it, but I had a quick look, just to check.

"Sure enough, there were not just one, but two *huge* tarantulas under the bed. Just waiting! I ripped off the net and rushed out into the corridor, stark naked and really frightened. There was this poor local guy sweeping the corridor, who was suddenly confronted with this screaming white man! He was very good about it, and eventually the manager came.

"He was very apologetic. But after he'd inspected the spiders, he pointed to one of them and said to me, 'It's a good job you didn't hit him with your slipper, because he's really a she, and absolutely full of baby spiders just waiting to get out!'

"Anyway, they swept these things out of the room, and I went back to bed, fixing the windows and nets and everything again. Then I realised I hadn't checked the shelf above the door. So I undid the net and crept over to the door, and stood on tip-toes to look. And yes, there was another tarantula up there! So, off I went again screaming into the corridor, stark naked. And there was the same guy sweeping the corridor.

"They gave me a different room, but I didn't sleep much. I really don't like slimy things either – tomatoes, peaches, mangoes. Or seaweed, come to that!"

THE MONSTER YEARS

It seems an odd confession for someone involved in the famous Troughton 'Monster Years' of *Doctor Who*. How did he get involved with the show? "It was Peter Bryant who asked me to give it a try, first as an assistant script editor, then as ***the*** script editor. When I was script editor proper, Terrance Dicks was one of my assistants. One day he came into my office to watch me work. He was learning the job – a raw recruit!

"I was always basically a writer, which was why I left the show; I didn't want to edit other people's work. As a writer, I think editing other people's stuff is a bit of a cheek, really! The script editor's role, particularly in series and serials, is continuity. Continuity in every aspect, from plot to characterisation. On the other hand, in a single play there is a danger of the script editor imposing his will on the selected format or idea. In *Doctor Who* it was characterisation and continuity. It was difficult to maintain it then, with all the show's past history, and a nightmare

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A Cyberman revives in *The Tomb of The Cybermen,* which was script edited by Victor Pemberton.

now I should think.

"I was around for a while. I was just starting for *The Evil of the Daleks.* That is an enduring classic of its time, a very distinguished piece of work from David Whitaker. The Daleks were really menacing, like giant shadows. You can almost hear their brain cells, they're always watching, and the acting in *Evil* hasn't dated, particularly Marius Goring, John Bailey and Deborah Watling.

"Similarly, *The Tomb of the Cybermen* was a classic story of its time. Kit Pedler was a great technocrat, and Gerry Davis is a perfect counter-balance to that. He interpreted those technical facts and theories into exciting dramatised fiction. When I was commissioning stories I was looking for several things. I prefer stories set on Earth, so ideas like that appealed to me.

After leaving the show, he did submit a later script. "Peter Bryant asked me to do something else afterwards, so I wrote *The Eye in Space,* about the eye of an octopus in space. It was giant, able to see everything going on, attracted things towards it, and it was rubbish! Later I was asked to do something for a Gerry Anderson series, *UFO* I think. I suggested this story about the eye of an octopus in space . . . You always keep ideas in your drawer, so if it won't do for *Doctor Who,* it'll do for *Thunderbirds,* and if it won't do for that, it'll do for *Crossroads!*"

Although he had a hand in a number of the classic monster stories, Victor's only on-screen credits are as writer of *Fury from the Deep,* script editor of *The Tomb of the Cybermen,* and as Jules in that other Cyberman classic *The Moonbase.* How did he become involved in these varying roles? "I wanted to write. I had worked at a travel agency for a while, but my friend Cedric Messina said there was a way I could write and do a paid job as well. He asked me to be an extra in some of his productions.

"Acting then was five pounds a day, or ten pounds for a few lines. I loathed it! But it gave me time to work on storylines and scripts, while sitting around in the studio. That was how the *Doctor Who* part came about, when director Morris Barry asked me to do it.

"All writers should have practical studio experience, to see the differences in point of view between actors and technicians, to know how dialogue sounds when actors use it. I always read dialogue out loud to find out if it sounds credible. I have absolutely no ambitions to be an actor, but it did teach me how to write for actors."

RADIO PLAYS

Before Victor wrote for television, he had worked in radio. "Without a doubt, it is the finest training ground for writers – definitely a writers' medium. TV can disguise some faults with sets and costumes, but effects won't disguise the quality of a show. Radio drama was on a high in the Fifties and early Sixties when I started. Its heyday was from before the second World War to the end of the Seventies, though I've written for it since.

"I've written a trilogy of autobiographical plays. They are all one and a half hours, and they were transmitted as three *Saturday Night Theatres* in January. The first one was written some time ago, in fact Jack Warner played my dad in the last play he did before he died in 1977, *The Trains Don't Stop Here Any More.* That also starred Arthur English and Nerys Hughes. It was directed by John Tydeman.

Jamie (Frazer Hines)

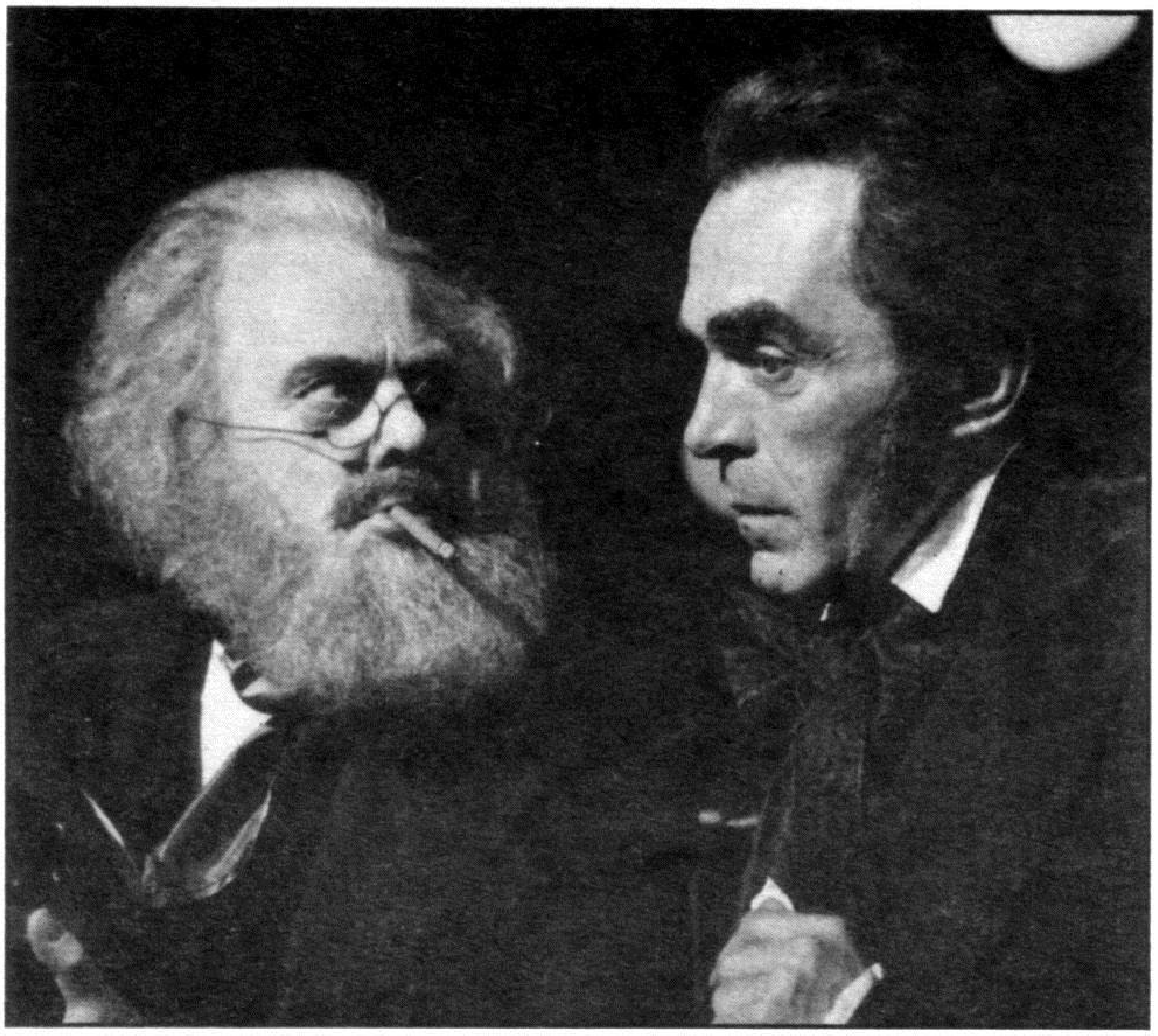
"The other two plays are new. They're directed by David Spencer, the friend who first convinced me to be a writer. Nerys Hughes is in both of them too, and they also star Wendy Richard and Nigel Anthony.

"Together the three plays make up this trilogy about my dad and my mum. It's tinged with humour and sadness; I don't usually say this about my own work, but I'm very proud of them. I think my family must be the most heavily documented in radio history! My first play was about something that happened to my dad. It was *The Gold Watch,* written in the early Sixties, and I wrote it because David Spencer – then an actor – challenged me to do it."

Among his many radio credits, Victor includes *Night of the Wolf,* starring American horror star Vincent Price. *Fury from the Deep* had its roots in a radio series called *The Slide,* which *Doctor Who* producer Peter Bryant commissioned in 1966.

"*The Slide* was about an earthquake in Kent," explains Victor. "Out of the resulting fissure came loads of mud with an organism growing in it. The mud was active at night and hard during the day. People were drawn to it to commit suicide, like lemmings, and they used a bank of ultra violet lights to destroy it.

"The series was unbelievably successful. Brian Hodgeson did the sound effects,


Professor Maxtible (Marius Goring) and John Bailey (Edward Waterfield) in *The Evil of the Daleks.*

The Doctor (Patrick Troughton) and Victoria (Deborah Watling) examine the pipeline in *Fury from the Deep*. The photographic material for this story is almost as elusive as any possible recording of it . . .

and couldn't achieve my request that the mud should *squeal*. Then one day as he walked across the lino floor in the Radiophonic Workshop he turned on his heel, and it squeaked. So he recorded that and multitracked it.

"There was a sort of progression from *The Slide* through *Fury from the Deep* to *Doctor Who and the Pescatons* (the 1975 LP record). Don Norman, a producer for Argo who I worked for previously, said, 'You've done some *Doctor Who* – we want a record for Tom Baker to narrate.' He arranged a meeting with Tom, who wanted a kind of *King Kong* story. They said they wanted it in about two weeks! I worked through the night. We used Bill Mitchell as the villain for his extraordinary voice. It was recorded in one day, so it was a bit rushed and simplistic.

NOVELISATIONS

"I'd like to write the book of *Pescatons*. If I get to novelise it, I'd expand and improve it a lot. I'd agreed with WH Allen to do a book about Victoria for their 'Companions' series, [currently this series remains on hold], and I also agreed to write *Pescatons*. I assumed the clearances from Argo were all done, but Target never came back to me.

"For the novelisation of *Fury*, Target phoned me up and asked me to do it. It was an impossible task, with no tapes or other material. I had no access to the relevant scripts, and the BBC took months to send the camera scripts, which contained hardly any set descriptions. I don't think readers would think the novel was an unfair version of the story, even if the missing tapes were ever found. It tallies fairly closely, working from memory. I overwrote the Target limit by about ten thousand words, but they liked it.

"I'd not given the Victoria book a great deal of thought. She'd have gone back to her own period in time, and I think there were pangs between her and Jamie. In *Fury*, I wanted them to react like real people, and I would have liked to have got to the heart of them more. Were they related? A brother and sister type? Did they share the feelings of lovers? But action was paramount, and so the relationship these two very interesting characters had with the Doctor wasn't developed.

Victor Pemberton has written for many other television serials, including the police series *New Scotland Yard*, a spy thriller called *Tightrope*, and the British forerunner of *Prisoner Cell Block H* starring Googie Withers, *Within These Walls*. His credits also include work on the BBC arts flagship *Omnibus*, and extensive work in American and Nigerian television.

TIMESLIP

Nor is *Doctor Who* the only telefantasy programme to which Victor Pemberton has made a significant contribution. He scripted stories for *Ace of Wands*, as well as writing the two-hour spectacular *Tales from the Thousand and One Nights*. But, undoubtedly, his most famous project was *Timeslip*, the ITV series about two children who discovered a hole in time, which allowed them to travel back to their parents' past in World War II, and forward to their own potential futures.

"I'm hoping to do a new series of *Timeslip*," says Victor, delighted at the prospect of revisiting this past success. "It would be made by my own company, Saffron Productions. I'm hoping to get co-production money from an ITV company, and go into production in 1989, but it's not a quick job.

"It will be a sequel, shot all on film, with both Spencer Banks (who played Simon Randall) and Cheryl Burfield (who played Liz Skinner) playing their adult selves. I'd hope to use Denis Quilley (Commander Traynor) too, but that depends on Denis Quilley!"

Victor became involved with *Timeslip* as a writer at first. Original author Bruce Stewart had written 18 of the 26 episodes, and had run out of inspiration. "It was a combination of love and a great idea, devised by Ruth Boswell and her late ▶

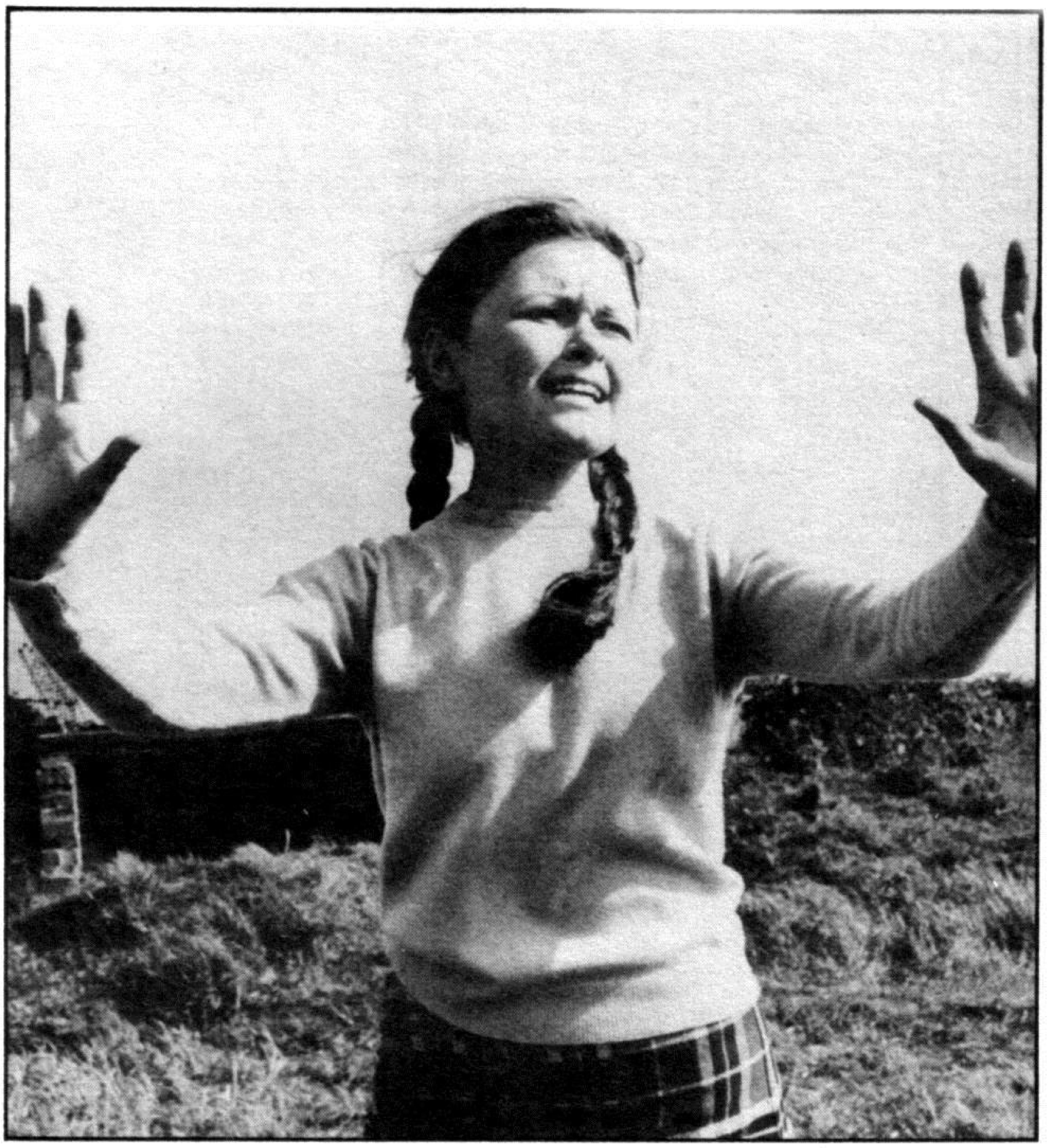
husband Jim. It was a marathon job for Bruce, who did it extremely well. But he didn't feel he wanted to on on with it. I nearly had a nervous breakdown reading all those scripts and trying to finish it off!

"It's a brilliant idea. Certainly, *Back to the Future* proved that there's a market; it has the same basic story as the original *Timeslip* series. The series was left wide open for a sequel, with the cloning idea alone. Coming to it much later, however, it'll be interesting with the teenagers having grown up fifteen years. The current plan is for me to write the first block of six, and then the series could be endless like *Doctor Who.*"

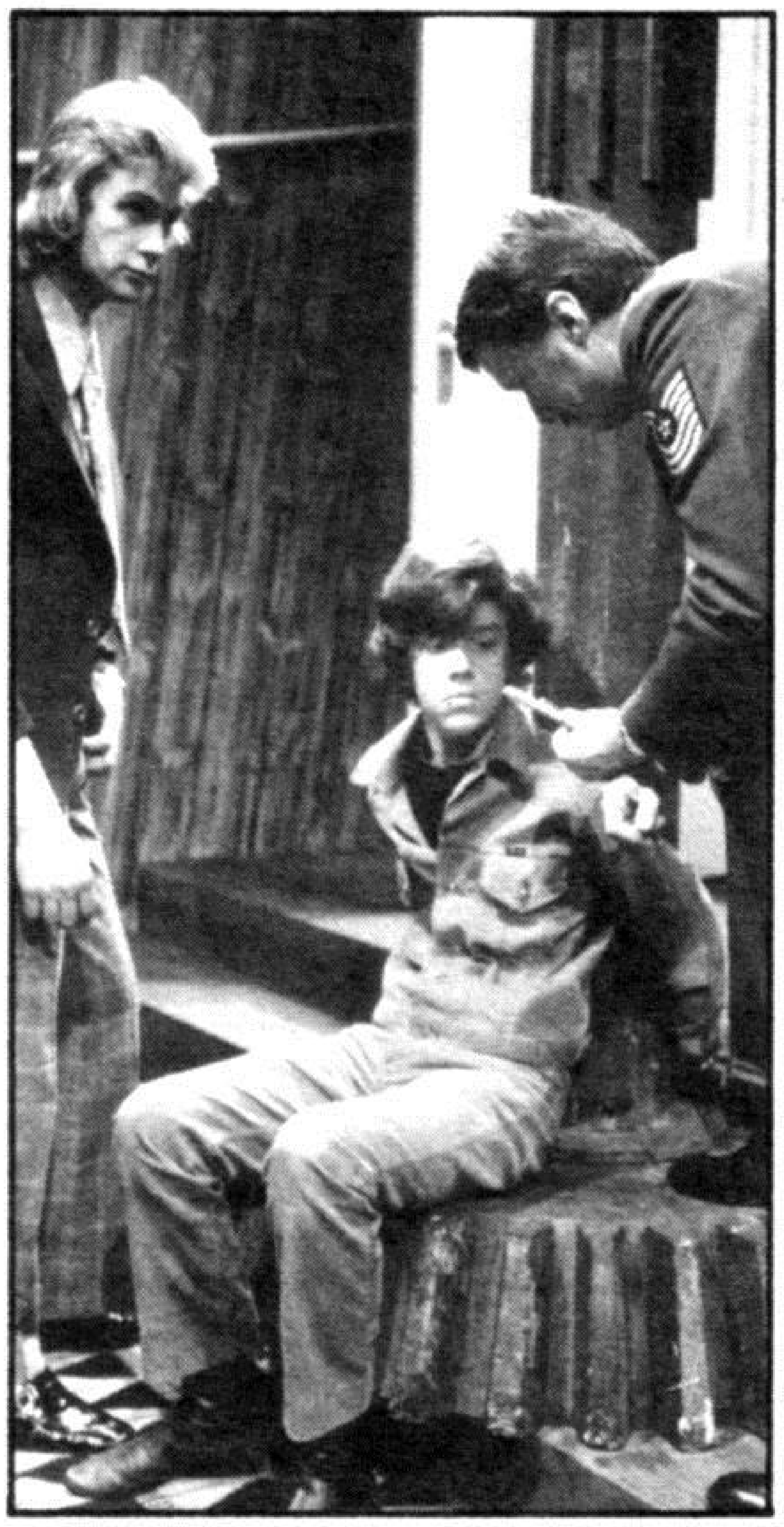
Victor's more recent telefantasy work has been equally fascinating, working as he has with the famous Creature Workshop of the Henson Organisation. This is the home of Kermit and Miss Piggy, but more recently of Channel 4's Emmy award-winning *The Storyteller.* Victor was a writer on the earlier series of *Fraggle Rock,* and has been producing the latest series.

"It's the last series, and the best of all. Most of the show is already shot in the States, and we put our own sections in for British television, like a jigsaw puzzle. Those are the scenes in the lighthouse, originally with Fulton Mackay and more recently with John Gordon Sinclair.

For the next series, we have Simon O'Brien. He's a great joy to work with, and will be very popular with audiences young and old. He's best known, of course, as Damon Grant of *Brookside,* and he is now our new lighthouse keeper. There are German, French and Canadian versions of *Fraggle* too, though ours is conceded to be the best." The other versions of the show feature different characters – for example, an inventor and a retired chef.



Liz (Cheryl Burfield) seeks the time barrier in *Timeslip*, currently being considered for revival using the stars of the original cast of this sixties ITV series. Photo © ITC.



A scene from *Tightrope*, another series to which Victor Pemberton contributed. Photo © ITC.

FUTURE MOVES

What is Victor moving onto next? "After *Fraggle Rock,* there's a Henson programme going into production in early 1989. It features the Muppets, not unlike *Sesame Street,* and is for English language teaching in Japan. Every so often, Kermit will make a guest appearance!

"Only in recent years have I turned to production. It's strange now being a producer instead of a writer, and sitting on the other side of the desk. Nothing exists without writers, because they sow the seeds of everything. Writing is a very intimate, solitary occupation. When someone else has to see it, you are waiting for the phone to ring and be told, 'You're brilliant.' Subconsciously, though, you know that won't happen.

"Writers are vulnerable, they want to be praised. For me, the thing comes alive when I hear someone talking about a character I've written – suddenly a character who you've only seen on the page is being discussed. As a writer, you then depend on the director and producer.

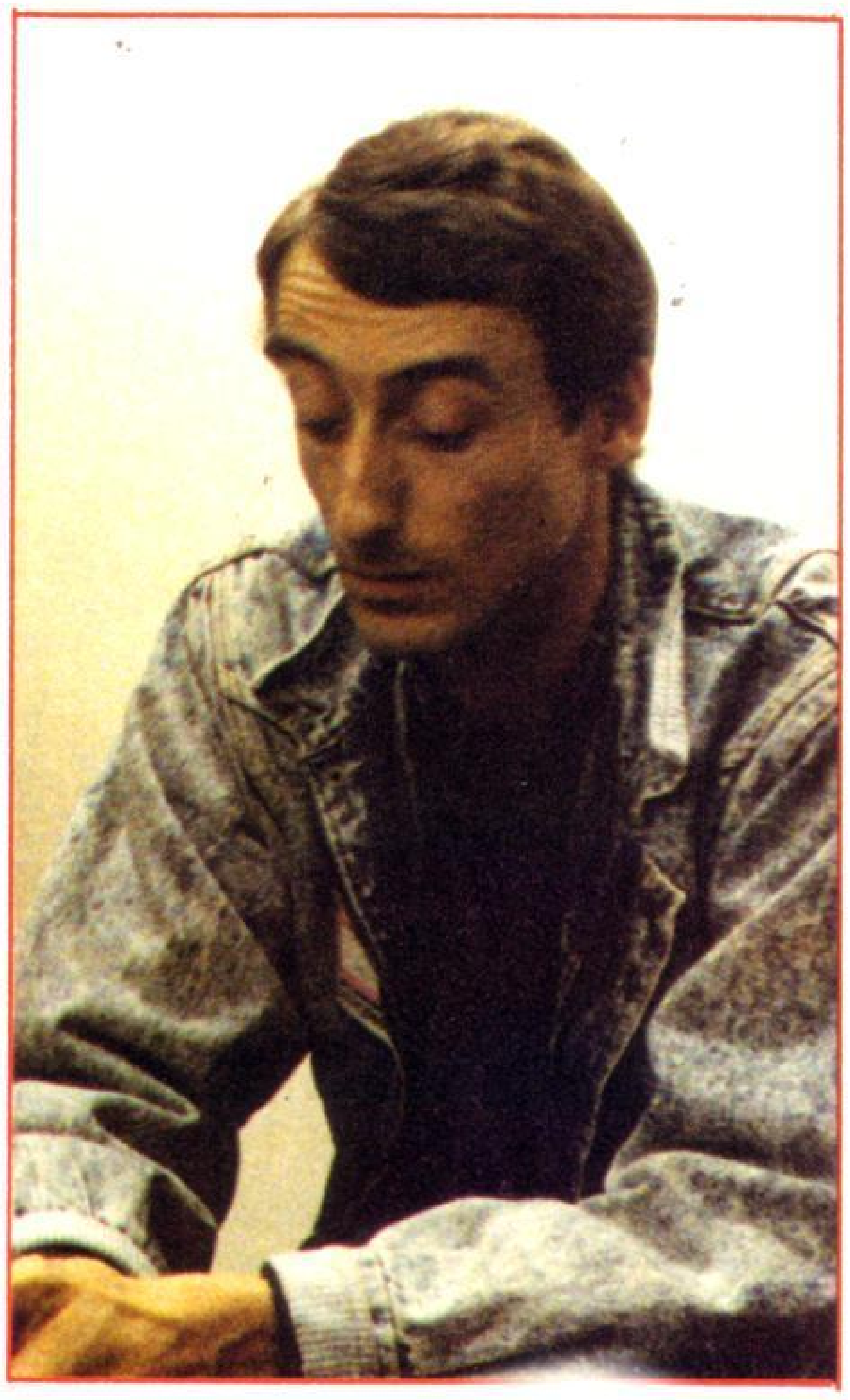
"The producer should be a co-ordinator. I hope that as a producer I don't exert power over anyone. It's a team effort, and the producer should *enable* all the right people to develop ideas. I hate producers who misuse their office for power.

"I'm flattered by the fans' continued interest in scribblers like myself. It's very nice, but there are times when you don't have the time to reply to letters which contain ten pages of questions. It brings back memories, though. My goodness, we worked hard. We had a week's turnaround, and went into a Lime Grove studio which at times seemed no bigger than a cellar. And yet it came to life.

"We'd get enormous things into that tiny studio – you'd never know what you'd find. The relationships of the stars was something to treasure, too. I watched it in those days, but not any more." Victor smiles thoughtfully. "I hope to see *Doctor Who* resume its place as one of television's sf originals. All it needs is care, thought, and understanding."

WRITING DOCTOR WHO

Kevin Clarke



and Stephen Wyatt

Two of the writers responsible for the new direction of *Doctor Who* are Stephen Wyatt, writer of *Paradise Towers* and *The Greatest Show in the Galaxy* and Kevin Clarke, who wrote *Silver Nemesis*. Joe Nazzaro caught up with the two of them at Panopticon Nine, where they shared their views on the Seventh Doctor and provided some insights into the series' future direction . . .

Joe Nazzaro: Why don't we start by talking about your writing careers before *Doctor Who*?

Stephen Wyatt: I had been writing as a freelancer for seven or eight years. My initial work was in education, and community and children's theatre. I then became interested in television, and the first piece that I wrote was a 75 minute screenplay called *Claws*, which was a comedy about the power struggle in a cat club. It was after that, that I was looking to do some work in a series, and one of the people that I contacted was John [Nathan-Turner].

Sometime in January, I went to have a chat with Andrew Cartmel, who had just taken over as script editor, and you could summarise the first part of our conversation by saying he said, "I hate this outline, but I like your play very much. Why can't we have a *Doctor Who* more like your play?"

We talked about science fiction in one of those sessions where people throw names at each other to explore what they're interested in, and I said I liked a lot of J.G. Ballard. I'm not a great science fiction buff, but I like his stuff.

There was this piece that I liked called *High Rise*, which is about a tower block, and it was something like that, that I had in mind. We looked at each other, and said, "Why not a *Doctor Who* set in a tower block," and took it from there.

We worked on the outline, and then I worked on the synopsis for about four weeks, was then commissioned to do the first episode, and then I wrote the rest. The basic draft of episodes two, three and four were actually done in one week, so it took me about two days an episode for the basic structure, I suppose.

Kevin Clarke: At the time that I got *Doctor Who*, my background was somewhat similar to Stephen's. I was trying to write nice little theatre, and I had written two plays. The first one was done, curiously enough, in New York, and the second one I did myself in London on a shoestring. I directed that myself, and the television people condescended to notice me.

I was subsequently commissioned to write for no less than three BBC series, and each of the episodes was commissioned, written and paid for and not made. This was very frustrating, and I became very angry at the BBC, and actually said that I would never write for them again.

Later, when I had no money, I wrote an episode for a series called *Wish Me Luck*, and I was then contacted by Andrew, who said, "Could you come and see me?" I said to him, "Look, I've only watched *Doctor Who* twice in my life," but I was invited to submit an outline, and I said, "Really, I don't want to do this. I'm not a science fiction reader; I don't like science fiction." I write a sort of combination of thriller with black comedy, and I really didn't see how this could evolve and translate into *Doctor Who*.

On the way over to Andrew's office, I thought of an idea, and when I arrived, I said with great panache, "I think the question we've all been asking ourselves for 25 years is, 'Who is the Doctor?' " I felt we should at least answer the question, so the story for his 25th anniversary, which would provide the springboard for the next 25 years should be about 'Who is the Doctor?'

The more I thought about it, the more interesting it became. It's one of the ultimate dramatic questions, and it was for that question that I tried to provide an answer.

THE DOCTOR'S CHARACTER

Joe: Proceeding along those lines, how do each of you see the character of the Doctor in writing for him?

Stephen: I think it's kind of interesting, because when I started writing *Paradise Towers*, Sylvester had not been cast. I was lucky, because I had seen some of Sylvester's theatre work, so I knew something about his personality, and the things which he could do. I tried to incorporate some of it into the script, but I

▶

think *Paradise Towers* suffered by the fact that we didn't have a very clear idea of how Sylvester's Doctor was going to develop. I don't think Sylvester did either!

Sylvester is a very funny man, which is partially one reason that I wanted to do an episode set in a circus; because he has all those things. Also, there is actually something quite mysterious about the character, and that's something that is felt very strongly on the screen. One thing that's intriguing me about what's going on with the Doctor is that if you see what is going on in this particular series, he is playing it with a certain amount of foreknowledge of what is going to happen.

In my story, Ace doesn't want to go to the circus. She finds clowns scary, and the Doctor basically persuades her to go. If you start thinking about that – if he knows what's going on, then actually there is a part of the Doctor that plays with people, which was there in the original Doctor. He was rather sinister, and I think that's something that has been dropped.

There is something – I hesitate to use the word sadistic, but there's certainly an element that he is putting people into situations to see what will happen. I think that element of the character: slightly sinister, slightly frightening, because he has access to knowledge that other people do not have, is something which I think is starting to come back.

UTTERLY MYSTERIOUS

Kevin: Yes, I think Stephen's articulated that very clearly. When I began to look at the Doctor and his character to write for, I was very struck by how much better the very early *Doctor Who* episodes were; the black and white ones. The very first ones I thought were fascinating.

I tried to analyse why it was that they were so good, and came to the conclusion that it was because they dealt with the unknown, the Doctor was an unknown quantity. He was utterly mysterious, and nobody knew who he was, which was precisely the question I was dealing with.

Once we got the idea that he was a good guy, he was constantly beset by forces that we didn't understand. Things would appear from outer space, and the earthlings didn't know what they were. They didn't know what the Daleks were, or the Cybermen. Later, they became run-of-the-mill, cuddly villains, but in the early black and white ones which had technical limitations, they were mysterious, therefore it made for real drama, real suspense, real horror.

Stephen: I certainly felt that *Trial of A Time Lord* was so introverted, and ended up with the Doctor being sucked into the mythology, so one of the conscious things we did in the 24th Season was that we had a conscious junking of the mythology. Let's forget about the Master, let's forget about Gallifrey, let's forget about the Time Lords. Let's get back to the original idea, which was an explorer . . . he was originally a Victorian exploring outer space.

We were trying to get back to that, and what is interesting in what is happening now is that we're actually creating a new mythology, because there was a clean sweep. *Paradise Towers* had no cross references whatsoever to any previous *Doctor Who* adventures or characters, and that was quite a conscious decision.

Kevin: Of course that purpose was aided by Sylvester's particular qualities as an actor. As Stephen says, he's a very complex man. He's very funny, and has all sorts of theatrical accomplishments. He's also a very physical actor, and can do all kinds of things, like conjuring and skills like that.

It was at the last convention, in Bath, when we happened to be alone in a room together, and I said to him, "Who is the Doctor? Is it you, or is it me?" Sylvester of course said, "I don't know. Maybe it's somebody else!"

That purpose that Stephen alludes to has been very much assisted by Sylvester, and I think that the launch of the next 25 years, and the rebirth of the Doctor has been spearheaded by Sylvester. He's fascinating.

BLACK HUMOUR

Joe: Where does the element of humour come into the stories that the two of you have written for the new season?

Stephen: Well, humour is integral to everything I write; a sort of black humour. There's a distinction between send up, which is where the humour is working against the story, and undercutting things; you just make things into a joke, like you set up your monster and then you say something silly – and humourous which is part of the character, or part of the situation, which to me gives it an edge.

In the case of *Doctor Who*, eccentric humour has been one of its strongest cards, as long as its done as black humour. For me, in writing *Paradise Towers*, the bits that worked the best seemed to involve Bonnie Langford and those two old ladies, which was all black humour.

I don't see that as send up; I see that as the humour and the situations being absolutely integral to each other. I think in the writing of the series, the fact that it has that knife's edge is what gives it that distinctive quality, and makes it very different from most science fiction. I think if you took that element out, it wouldn't be very interesting.

Kevin: I think that humour is integral, but I don't think *Doctor Who* is a comedy show. Certainly all the recent writers on the series were all people with senses of humour; you've only got to spend 30 seconds with Ian Briggs or Graeme Curry to see that this is so.

We all see the funny side of life in a very peculiar and in a very dark way, and so inevitably, *Doctor Who* was going to be funny. I think this entirely appropriate. Where humour took over, and where it made audiences uncomfortable was when there was a surface of humour at the expense of . . . there was not enough imagination, there was not enough drama. Damnit, I'm going to stick my neck out and say this, but *Doctor Who* went through, and I'm sure all the fans will agree, a terrific . . .

Stephen: Trough?

Kevin: Trough, thank you [laughter]. A very deep trough. It wasn't any individual's fault, but it did, over a number of years. The way it tried to rescue itself was being funny, and if you try to rescue a script or a performance simply by being funny, you're on to a loser. *Doctor Who* is about more than comedy; it's a lot more than a comedy show. It has enormous scope, as well as room for comedy.

We've all made jokes – Stephen, myself, Ian and Graeme too – have all made jokes in our scripts about very dangerous things. Death particularly; we've all made jokes about death, nobody more than Stephen, and there aren't a lot of television shows that you can do that in.

WHO MYTHOLOGY

Joe: We were talking earlier about the mythology of the series. Do you think that it's a limiting factor, having to add elements such as the Daleks or the Cybermen to a story?

Kevin: No, for me it wasn't, because I didn't quite know who the Doctor's other enemies should be, and before I was given the Cybermen, I decided the big question should be who the Doctor is and it [the story] should revolve around that. The story therefore, revolves around a threat to the Doctor's identity, and there is another being in the universe who knows who the Doctor is. That being, Lady Peinforte, appears in the story.

In my story, there were basically four factors struggling, one of which was the Cybermen.

Joe: So they were integral to the story structure, then?

Kevin: Oh, they were most definitely integral.

Stephen: What we're trying to do is something as different in feel as we can. The stories are as different as we can make them. I don't like doing something ▶

The Doctor and Ace plot their next move in *Silver Nemesis*.

GIVE
OME
MONEY

Ace fights off the renewed Bus Conductor in *The Greatest Show in the Galaxy*.

twice, and I think they were very wise not to give me a story involving the Daleks or the Cybermen for that reason – I would not be the best person to do it.

To me, there should always be a balance between stories that refer back, and there must always be stories that are creating new worlds and new references.

Kevin: I must say that I'd never seen the Cybermen, even when I started writing about them. I knew what they looked like from the illustration on the wall in John's office, but I didn't know how they talked, I didn't know how they moved about, or what they were about. There was a page in one of the books that said they were allergic to gold. I really didn't know anything about them. I basically fashioned them like God.

Stephen: As Ben did with the Daleks.

Kevin: Yes, and I think this is important: the four of us were a new generation of *Doctor Who* writers, and when I first went to see Andrew, I told him I had only watched *Doctor Who* twice, and he said, "That's okay; I'd hardly watched it all before I came."

None of us had really been *Doctor Who* fans all of our lives, and there are a lot of *Doctor Who* fans who think, "I've been a *Doctor Who* fan for 25 years; I could write a much better story than these guys!" They're welcome to try.

Joe: Stephen, you've already been able to see *Paradise Towers* on the screen last year. How did you feel about the way it finally turned out?

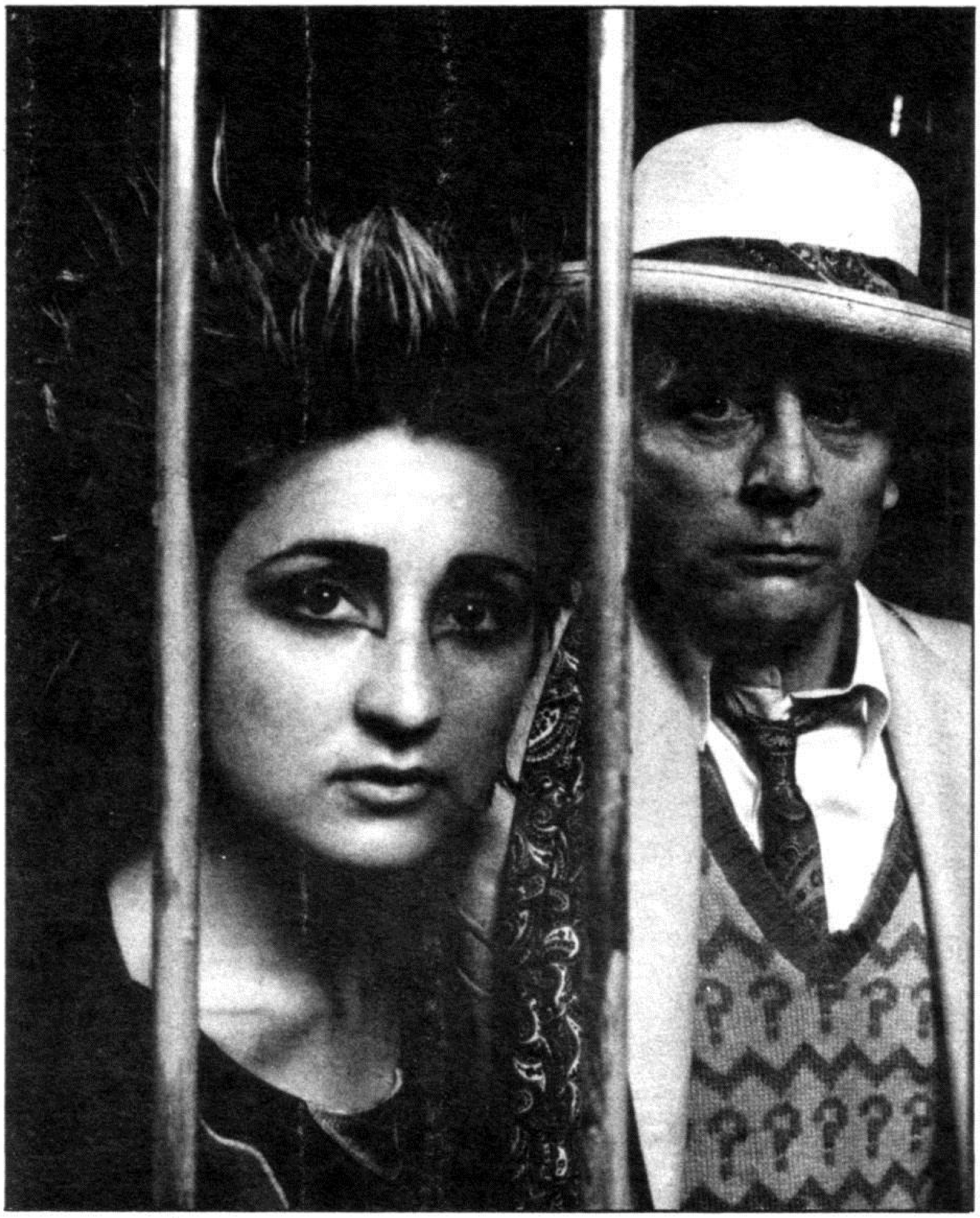
Stephen: I was pretty pleased, actually. I think the thing that has to be remembered about *Doctor Who* is how extraordinary it is that it ever gets on the screen, because of the logistics of every story, and the problems that have to be solved. I think it turned out mostly as I'd hoped, but if you want to completely control what it's going to look like, then you write the novel. If it's going to be a television piece, then inevitably there are actors, directors, lighting, makeup, etc.

I had the vague image in my head of what it should look like, but if you asked me to design the set, it would have been a disaster. I can look at something, and say that yes, it has the quality of what I want it to look like or what I'd imagined, or occasionally I can say that we're going off in the wrong direction.

The only example of what springs to mind about that, during the filming of *Paradise Towers*, was that the caretakers should look scruffier. I really wanted them to be older and paunchier, and look like real caretakers. We had to ask, "Could you please slouch a bit more?" The least fit one was put to the front and they were made up to look older. I just hoped they'd make costumes that were tatty enough.

With *Paradise Towers*, one of the things that was going through my head was that I had never seen a dirty *Doctor Who* set. They always looked very clinically clean and white, particularly in the more recent days. It never looked like anyone lived in them, and so I was very keen to get a set that had garbage on the floor and graffiti, and felt like a real, lived in environment. That's what I got, so by and large, I was pretty happy.

Joe: Kevin, did you get to see what was being filmed in *Silver Nemesis*?



Kevin: Yes, I'm always there, whether I'm wanted or not. On this occasion, I was wanted. Drama is a collective effort; that's the essential thing. It always has been, particularly since the days of the Greeks. Stephen and I, as the only classical scholars on the show, will both vouch for the fact that this is so. It's exciting, if everyone is going in the same direction and in my show, people largely were.

I have a very definite, yet very shadowy image of what it's supposed to look like, what is supposed to happen. I have extremely clear ideas of how the dialogue is supposed to sound, and the pace of the thing overall. I don't have clear ideas about how it's necessarily supposed to look. I'll know when I see it whether it's right or wrong.

Sometimes people come along like costume designers or directors who improve on what I'd imagined. I ultimately respect people who work as hard as I do. I work hard on my scripts, I respect the actor who works as hard on his part, or the director who works as hard on the script as I've worked on it. I've got no time at all for people who I don't feel have worked hard.

Joe: At the time that you had started working on your stories for this season, Sophie Aldred had only appeared in one story. Did that make it easier or more difficult, to write for her character?

Stephen: It was an immense boon actually, because Ace is a very clear, vivid character, who was located somewhere, had a background, and a very interesting dynamic.

The character of Mel, and this is actually no fault of Bonnie's, as far as I could see, had no discernible characteristics whatsoever. It made it very difficult when I was writing *Paradise Towers* to find out exactly what it was that made that character tick. She was just a nice person who got involved in adventures, and so there was not a lot to get your teeth into.

I came up with the idea that because she was so nice all the time, of putting her into situations: the first one is where she's nice to the people who want to eat her, and secondly, trying to find somebody for her to go around with who was not the Doctor – Pex, who she could take the lead from and dominate, rather than the other way around.

With Sophie, the character is much more there for me. I didn't have any problems grasping who that character was. With Sylvester, there's a depth to their relationship, and what they're doing on screen.

Kevin: I think it's not least based on Sylvester's relationship with Sophie; he has got this relationship with Sophie that is directly reflected with the Doctor and Ace. It's not sexual at all, but it's very dynamic, and you can push that to the extent that they really have to depend on each other in matters of life and death. We've all done that, and I've certainly done that, where they save each other's lives.

It's not like *Dynasty*, where it ends up with a close up smooch; it just ends up with a pat on the back and, "Right, let's get on to the next scene." I think that's paradoxically more realistic than most television is, and yet it's in a show that is complete fantasy.

Stephen: With Sophie, the character is sufficiently there that the writers can use different bits of it in their stories. In the Dalek story, there's a lot of action, and a lot of throwing of Nitro 9 and all that. In *Greatest Show*, which is set in the circus, one of the givens is that she finds circuses rather frightening. She never, ever screams, though [laughter].

You can also play on the fact that she is really disturbed emotionally by some of the things that have happened to her. There's a scene in the third episode [of *Greatest Show In The Galaxy*] that she plays with Christopher Guard who plays the Bellboy, which I know she was very pleased with, because it was really emotional.

I think it comes out, partially because the character is very strong, partially out of the fact that Sophie and Sylvester get on so well, and partially because she's a very good actress.

Kevin: Sophie is an extraordinary actress. She's got guts like very few other actresses in the business, she really has. I want to work with Sophie when she's 70 . . .

Stephen: How old will you be? [laughter].

Kevin: At least 71!

Joe: Are you planning, or have there been any hints of either of you working on the 26th Season?

Stephen: In my case no, for two reasons; one to do with me, and one to do with the show. I've done eight episodes within a year, which has been wonderful and I've enjoyed it, but I think there is a danger that you can get typecast. If I go on doing it, I could become 'the *Doctor Who* writer,' which is a wonderful thing to be, but it's not the only thing I want to be, and unfortunately, you can't make your living as a *Doctor Who* writer.

From my point of view, I would love to come back at a later stage, but if there is a 26th Season, I won't be involved in it. From the other point of view, which is the point of view of the series, what happens now will depend on bringing in new writers to keep the freshness going. I would like to come back at some later stage, but for the time being . . .

Kevin: I was lucky enough – and it's nothing more than being in the right place at the right time – to get the 25th anniversary episode. I did my best, but being involved in the anniversary episodes, I thought it would be an anticlimax to do a story or two for say the 28th Season. So I said I'll come back to do the 50th anniversary episode – call me in 25 years.

Stephen: You could do *Ruby Nemesis*.

Kevin: No, you do *Ruby Nemesis*; I'll come back and do *Golden Nemesis*! ◆

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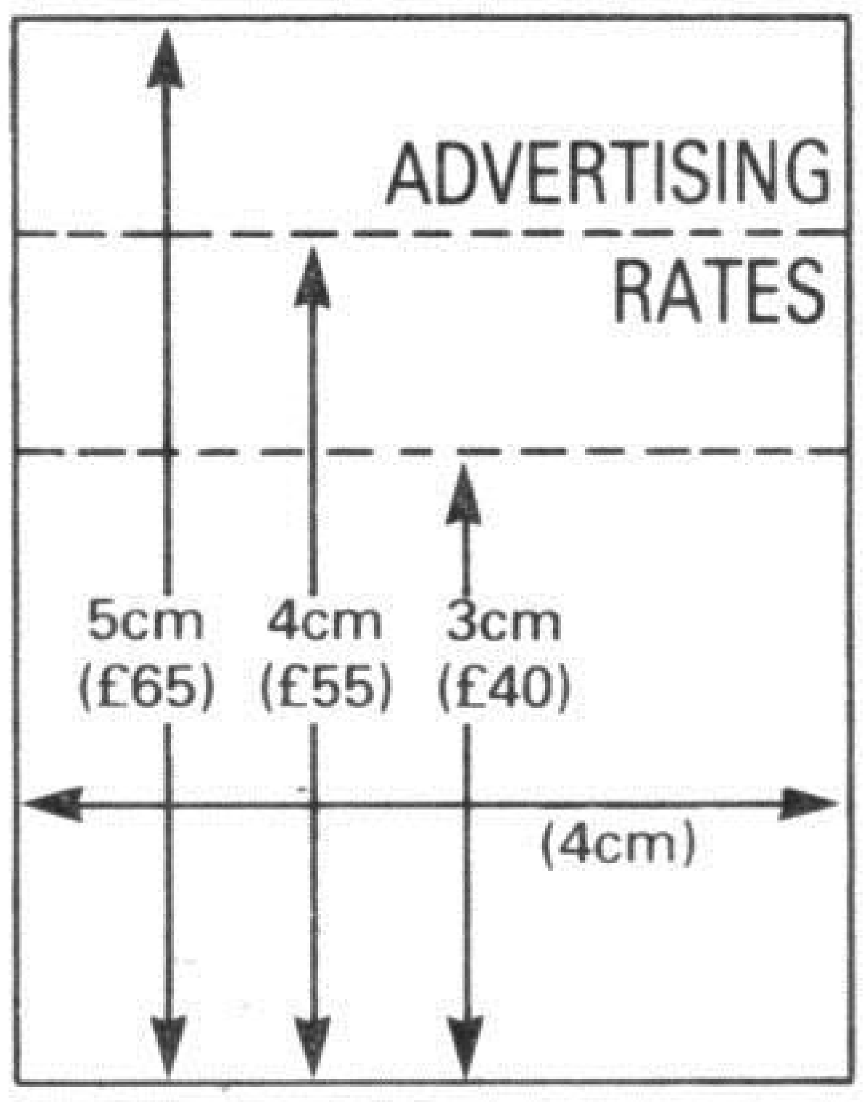

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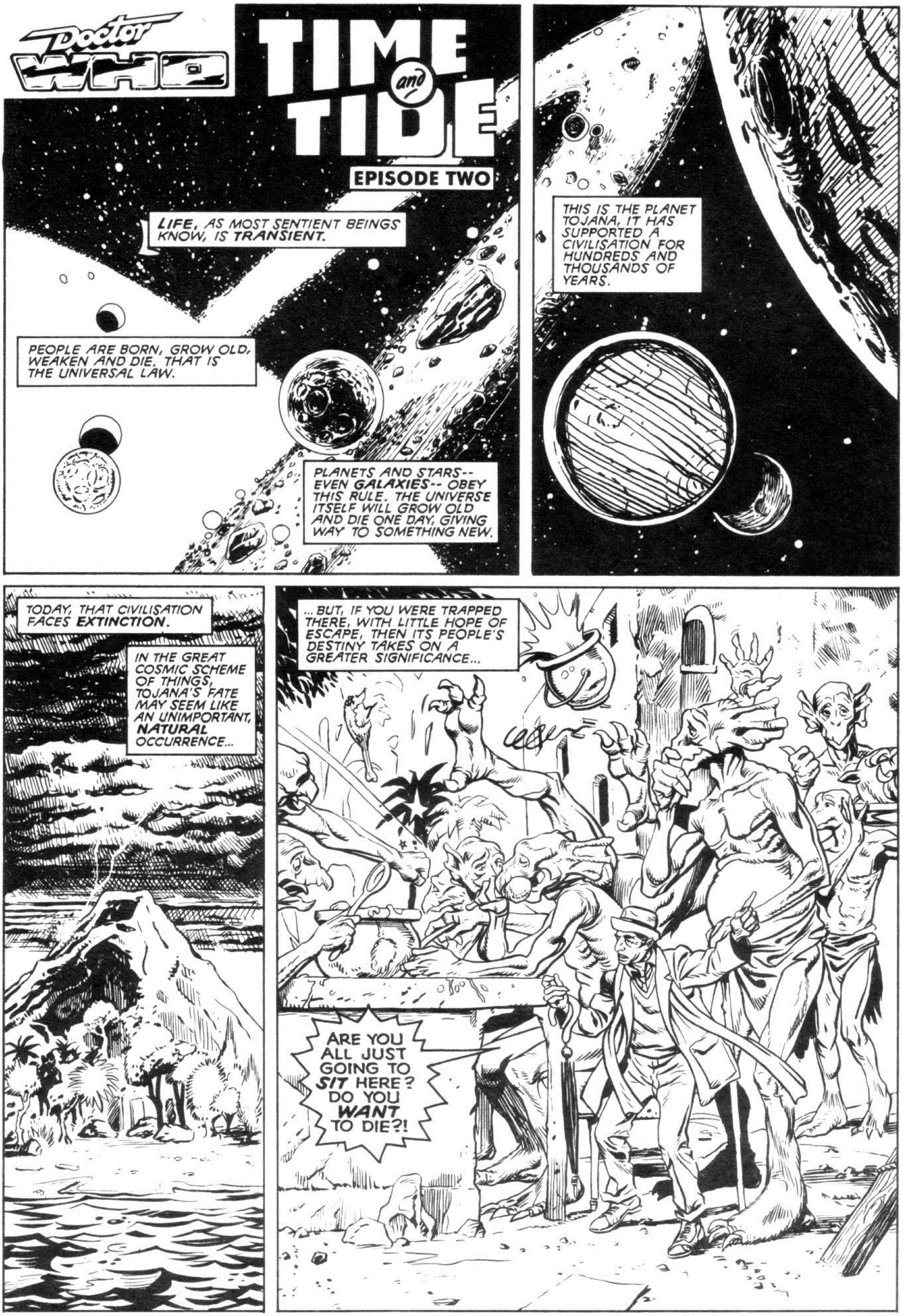
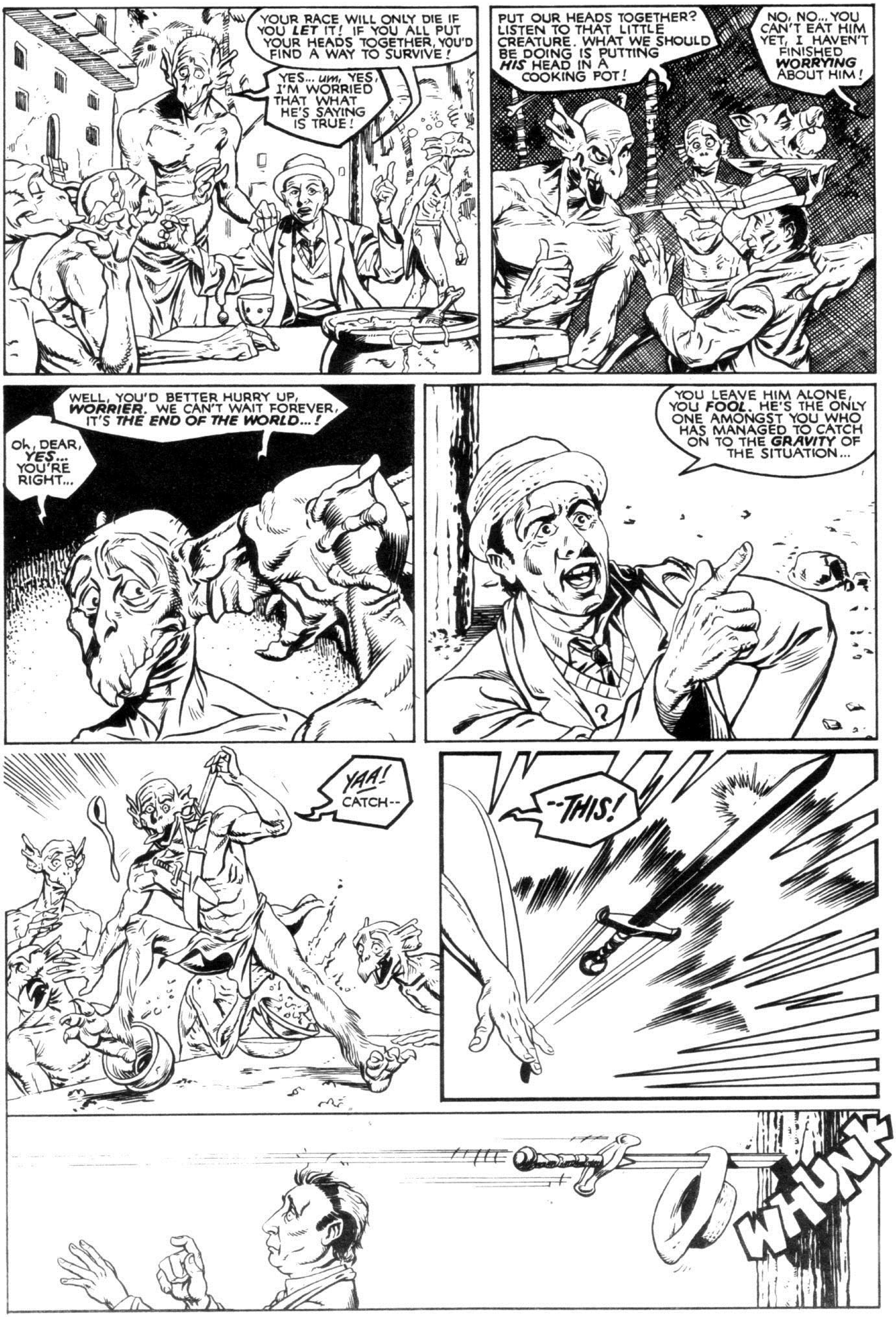
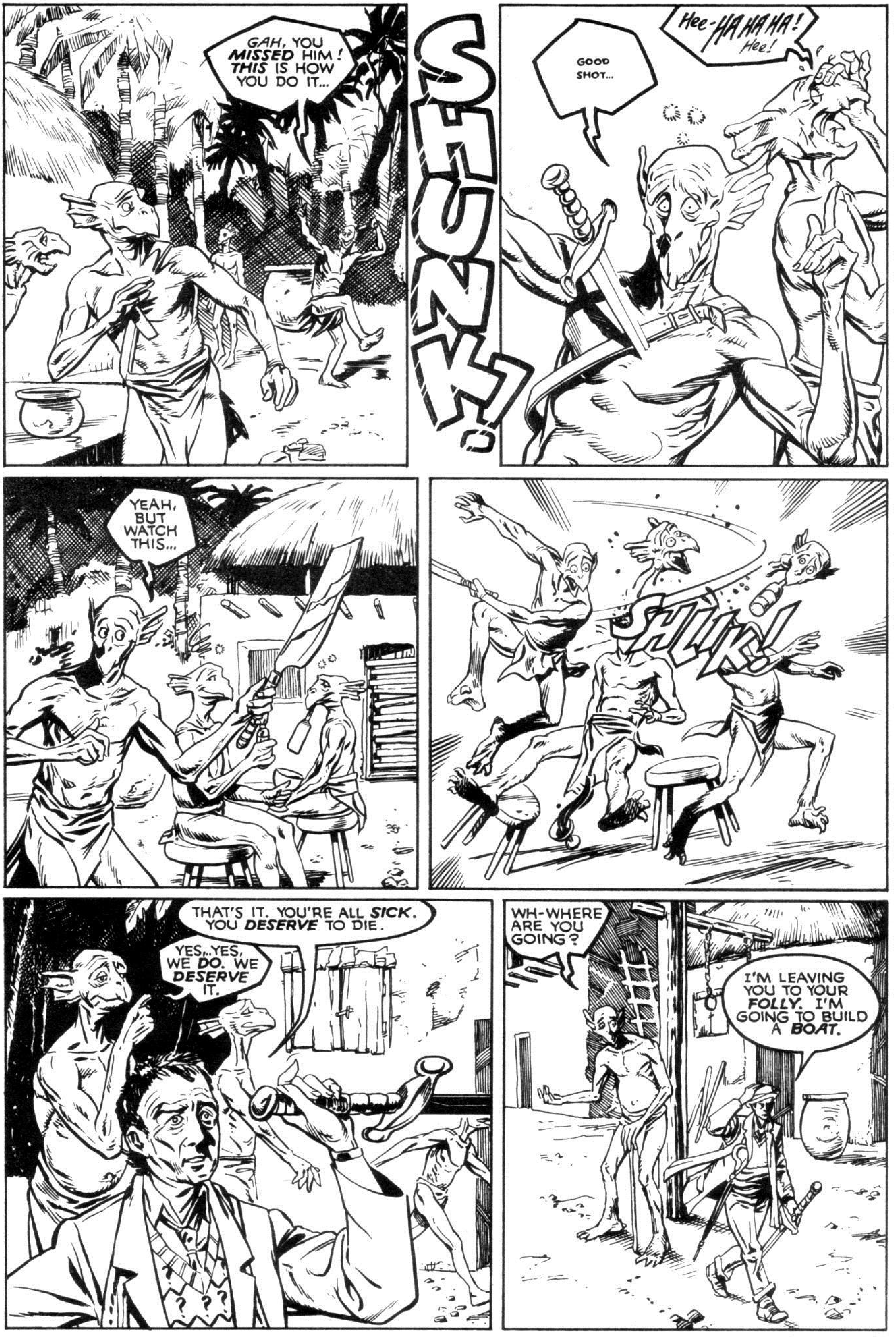
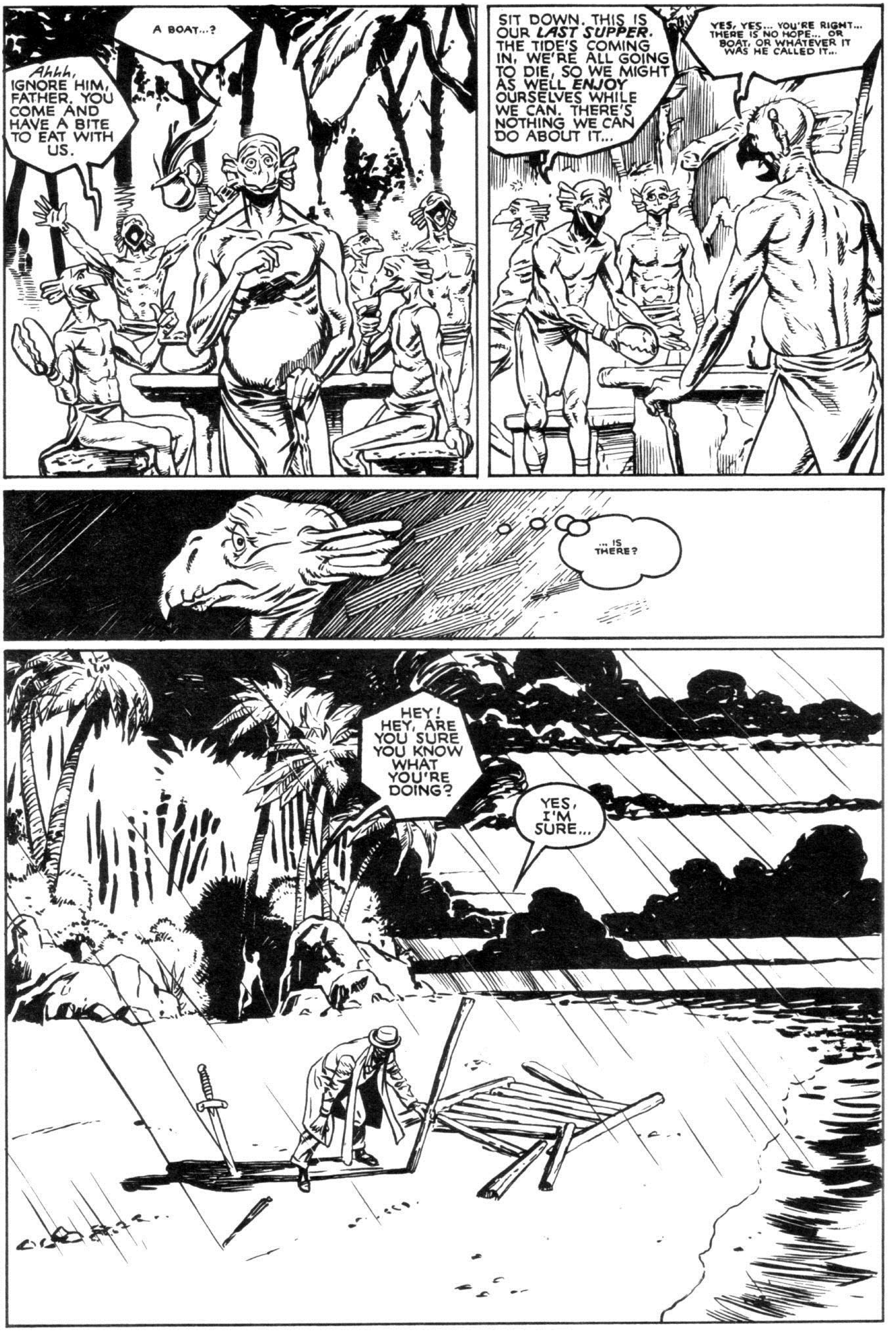
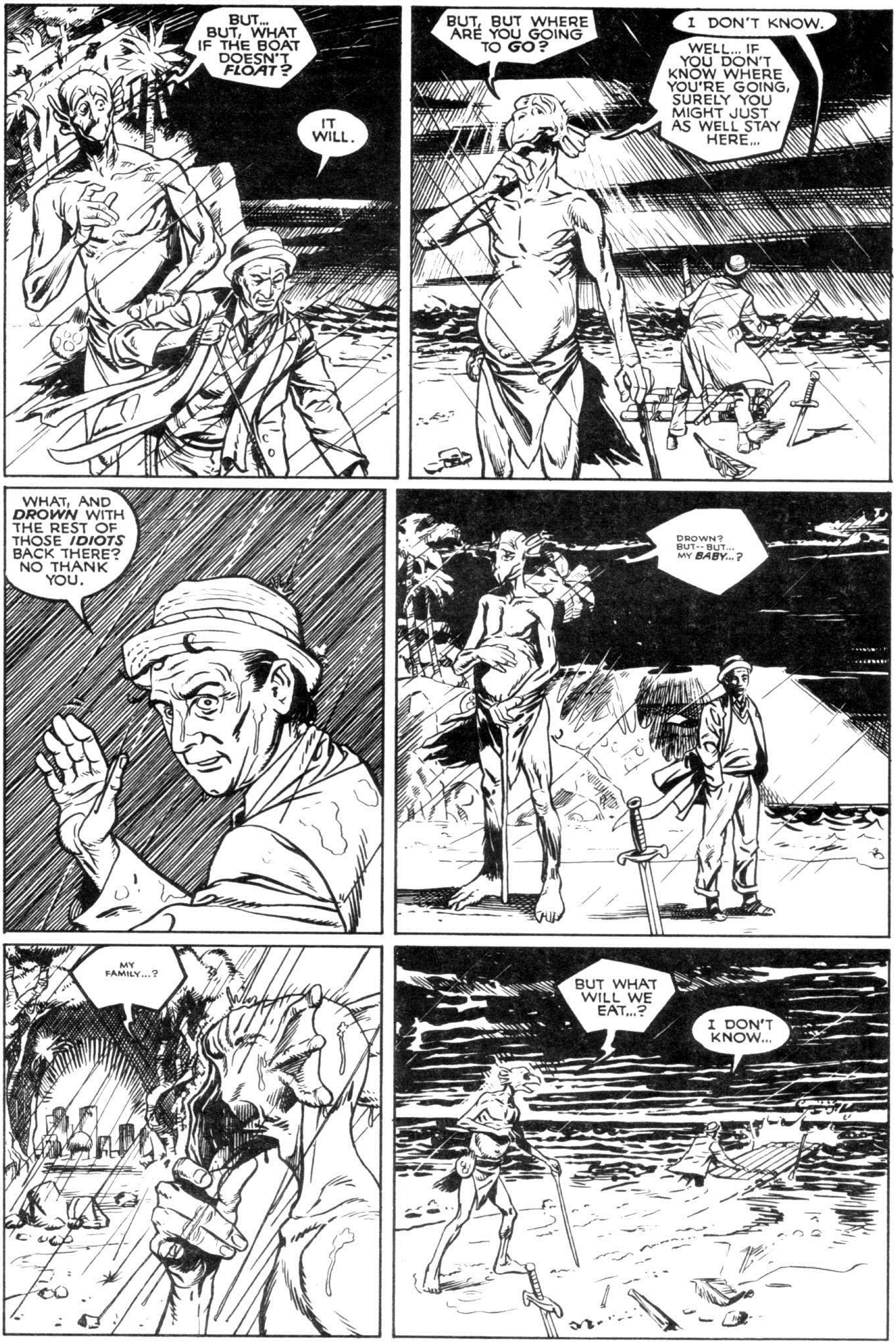

Doctor Who
TIME and TIDE
EPISODE TWO
LIFE, AS MOST SENTIENT BEINGS KNOW, IS TRANSIENT.
PEOPLE ARE BORN, GROW OLD, WEAKEN AND DIE. THAT IS THE UNIVERSAL LAW.
PLANETS AND STARS-- EVEN GALAXIES-- OBEY THIS RULE. THE UNIVERSE ITSELF WILL GROW OLD AND DIE ONE DAY, GIVING WAY TO SOMETHING NEW.
THIS IS THE PLANET TOJANA, IT HAS SUPPORTED A CIVILISATION FOR HUNDREDS AND THOUSANDS OF YEARS.
TODAY, THAT CIVILISATION FACES EXTINCTION.
IN THE GREAT COSMIC SCHEME OF THINGS, TOJANA'S FATE MAY SEEM LIKE AN UNIMPORTANT, NATURAL OCCURRENCE...
...BUT, IF YOU WERE TRAPPED THERE, WITH LITTLE HOPE OF ESCAPE, THEN ITS PEOPLE'S DESTINY TAKES ON A GREATER SIGNIFICANCE...
ARE YOU ALL JUST GOING TO SIT HERE? DO YOU WANT TO DIE?!

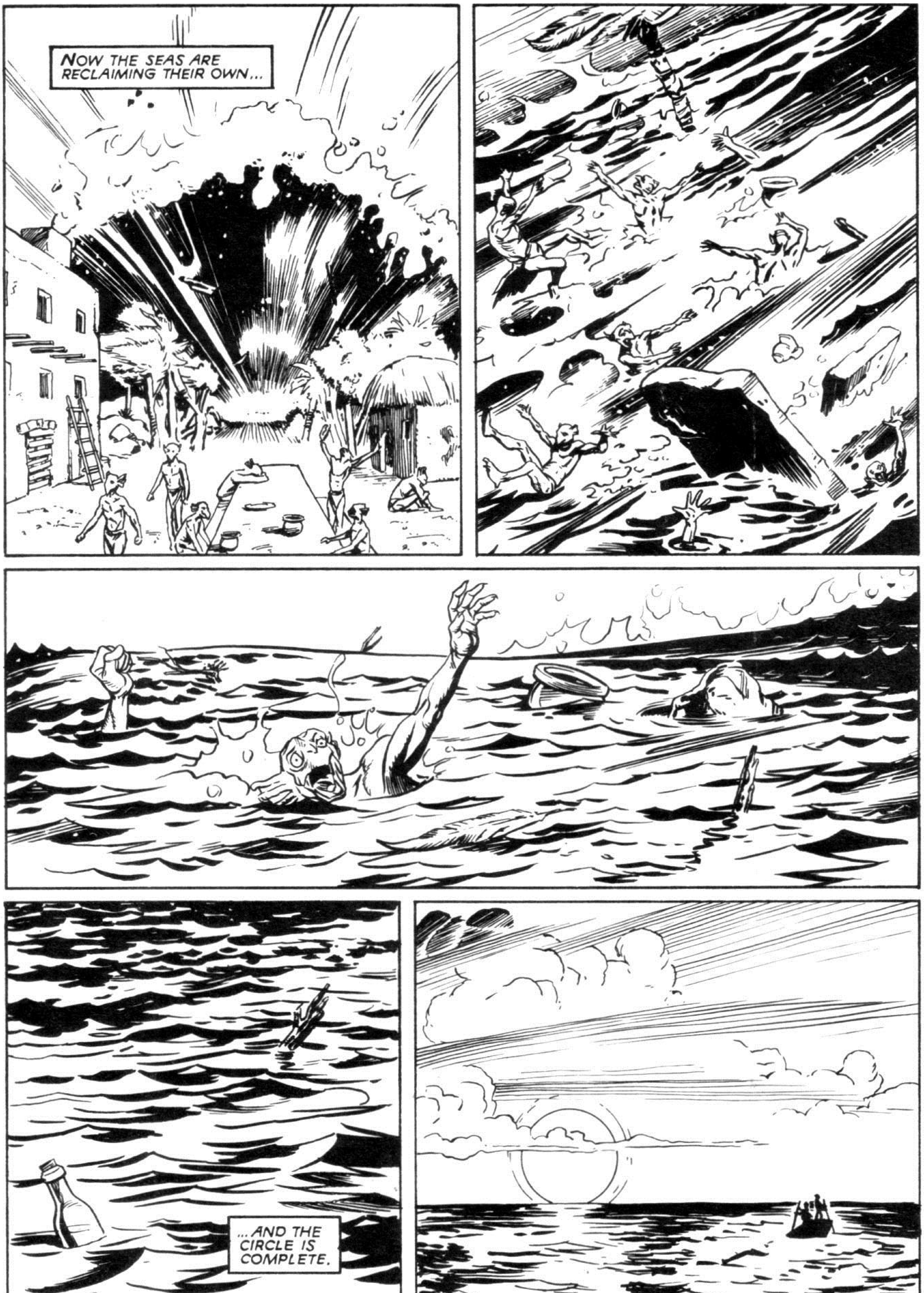
Script **RICHARD ALAN** and **JOHN CARNELL** Art **DOUGIE BRAITHWAITE** and **DAVE ELLIOTT** Lettering **TOM ORZECHOWSKI**

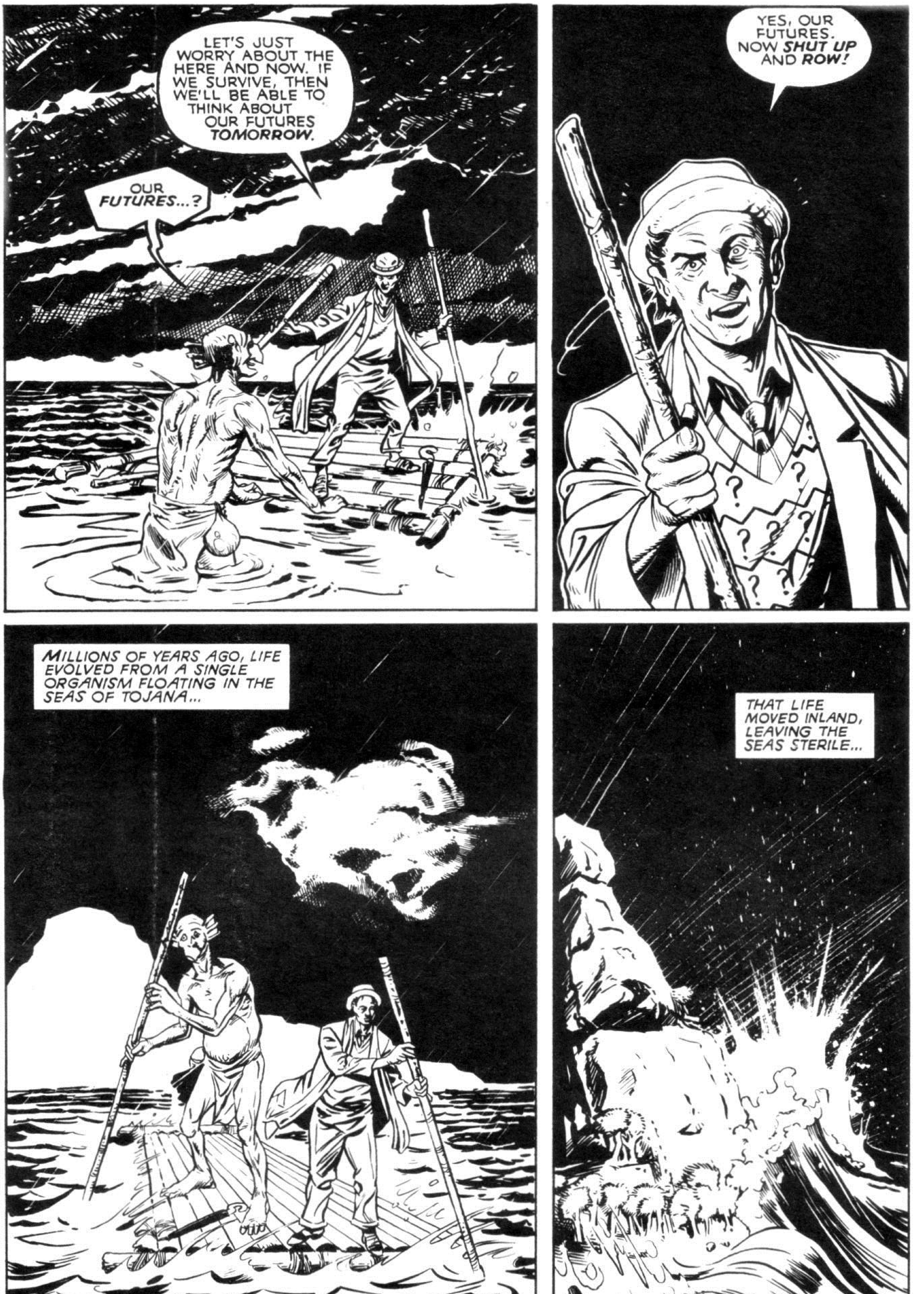

YOUR RACE WILL ONLY DIE IF YOU *LET* IT! IF YOU ALL PUT YOUR HEADS TOGETHER, YOU'D FIND A WAY TO SURVIVE!
YES... *um*, YES, I'M WORRIED THAT WHAT HE'S SAYING IS TRUE!
PUT OUR HEADS TOGETHER? LISTEN TO THAT LITTLE CREATURE. WHAT WE SHOULD BE DOING IS PUTTING **HIS** HEAD IN A COOKING POT!
NO, NO... YOU CAN'T EAT HIM YET, I HAVEN'T FINISHED **WORRYING** ABOUT HIM!
WELL, YOU'D BETTER HURRY UP, **WORRIER**. WE CAN'T WAIT FOREVER, IT'S **THE END OF THE WORLD...!**
Oh, DEAR, **YES...** YOU'RE RIGHT...
YOU LEAVE HIM ALONE, YOU **FOOL**. HE'S THE ONLY ONE AMONGST YOU WHO HAS MANAGED TO CATCH ON TO THE **GRAVITY** OF THE SITUATION...
YAA! CATCH--
--THIS!
WHUNK

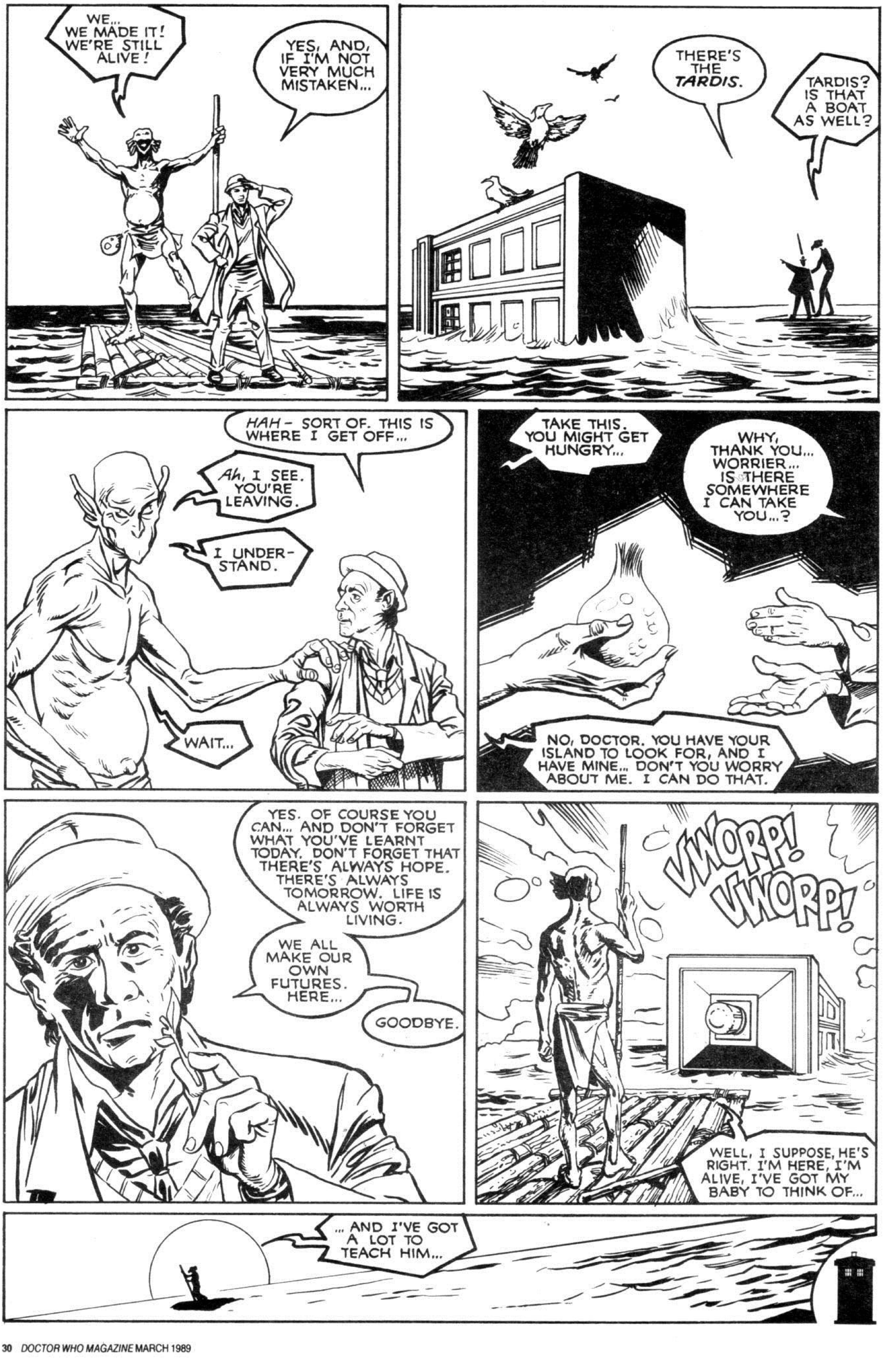

GAH, YOU MISSED HIM! THIS IS HOW YOU DO IT...
SHUNK!
GOOD SHOT...
Hee-HA HA HA! Hee!
YEAH, BUT WATCH THIS...
SHUK!
THAT'S IT. YOU'RE ALL SICK. YOU DESERVE TO DIE.
YES,..YES, WE DO. WE DESERVE IT.
WH-WHERE ARE YOU GOING?
I'M LEAVING YOU TO YOUR FOLLY. I'M GOING TO BUILD A BOAT.


A BOAT...?
Ahhh, IGNORE HIM, FATHER. YOU COME AND HAVE A BITE TO EAT WITH US.
SIT DOWN. THIS IS OUR *LAST SUPPER*. THE TIDE'S COMING IN, WE'RE ALL GOING TO DIE, SO WE MIGHT AS WELL *ENJOY* OURSELVES WHILE WE CAN. THERE'S NOTHING WE CAN DO ABOUT IT...
YES, YES... YOU'RE RIGHT... THERE IS NO HOPE... OR BOAT, OR WHATEVER IT WAS HE CALLED IT...
... IS THERE?
HEY! HEY, ARE YOU SURE YOU KNOW WHAT YOU'RE DOING?
YES, I'M SURE...


BUT... BUT, WHAT IF THE BOAT DOESN'T *FLOAT*?
IT WILL.
BUT, BUT WHERE ARE YOU GOING TO *GO*?
I DON'T KNOW.
WELL... IF YOU DON'T KNOW WHERE YOU'RE GOING, SURELY YOU MIGHT JUST AS WELL STAY HERE...
WHAT, AND *DROWN* WITH THE REST OF THOSE *IDIOTS* BACK THERE? NO THANK YOU.
DROWN? BUT-- BUT... MY *BABY*...?
MY FAMILY...?
BUT WHAT WILL WE EAT...?
I DON'T KNOW...


NOW THE SEAS ARE RECLAIMING THEIR OWN...
...AND THE CIRCLE IS COMPLETE.


LET'S JUST WORRY ABOUT THE HERE AND NOW. IF WE SURVIVE, THEN WE'LL BE ABLE TO THINK ABOUT OUR FUTURES *TOMORROW*.
OUR *FUTURES*...?
YES, OUR FUTURES. NOW *SHUT UP* AND *ROW!*
MILLIONS OF YEARS AGO, LIFE EVOLVED FROM A SINGLE ORGANISM FLOATING IN THE SEAS OF TOJANA...
THAT LIFE MOVED INLAND, LEAVING THE SEAS STERILE...

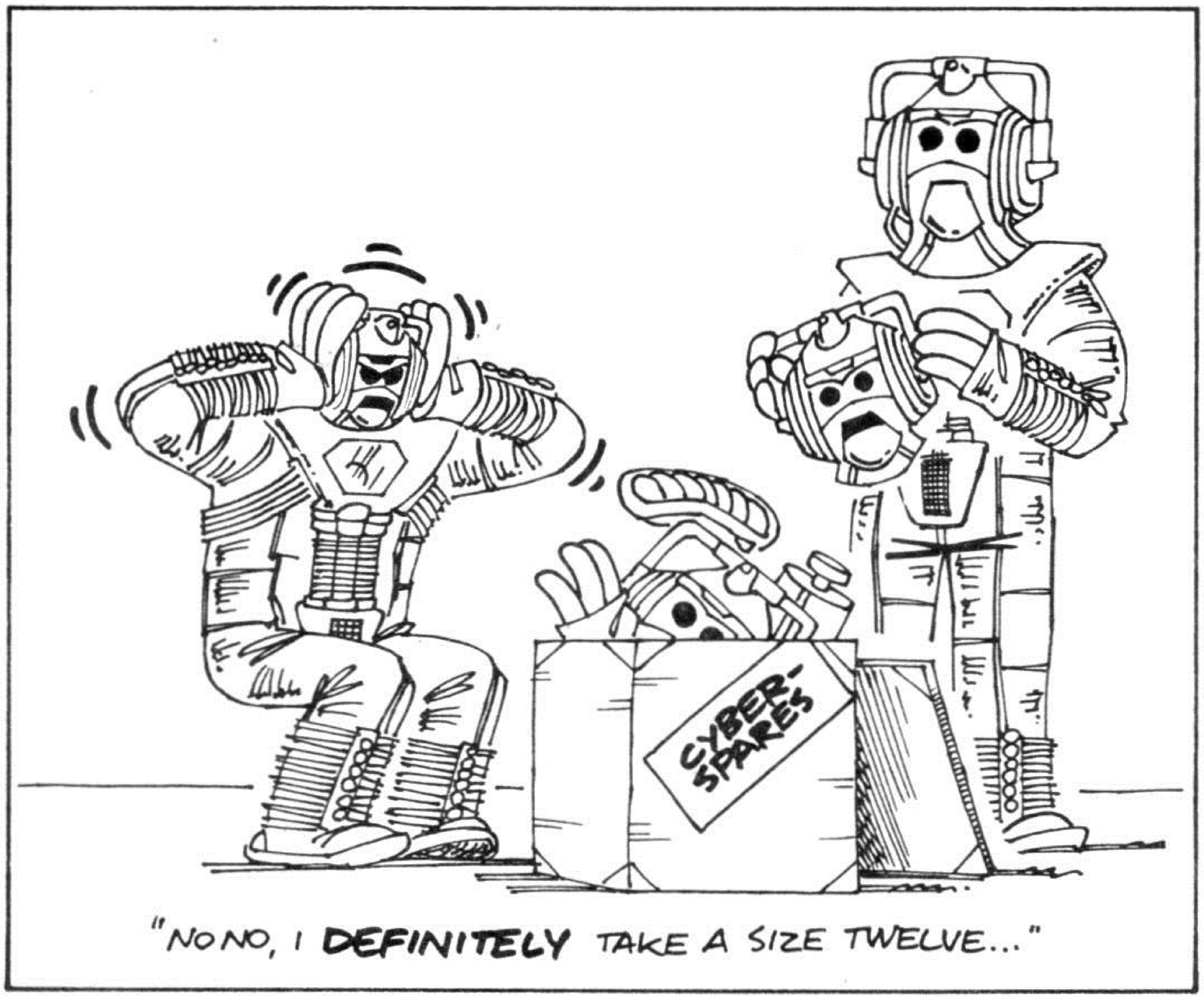

WE... WE MADE IT! WE'RE STILL ALIVE!
YES, AND, IF I'M NOT VERY MUCH MISTAKEN...
THERE'S THE *TARDIS*.
TARDIS? IS THAT A BOAT AS WELL?
HAH – SORT OF. THIS IS WHERE I GET OFF...
Ah, I SEE. YOU'RE LEAVING.
I UNDERSTAND.
WAIT...
TAKE THIS. YOU MIGHT GET HUNGRY...
WHY, THANK YOU... WORRIER... IS THERE SOMEWHERE I CAN TAKE YOU...?
NO, DOCTOR. YOU HAVE YOUR ISLAND TO LOOK FOR, AND I HAVE MINE... DON'T YOU WORRY ABOUT ME. I CAN DO THAT.
YES. OF COURSE YOU CAN... AND DON'T FORGET WHAT YOU'VE LEARNT TODAY. DON'T FORGET THAT THERE'S ALWAYS HOPE. THERE'S ALWAYS TOMORROW. LIFE IS ALWAYS WORTH LIVING.
WE ALL MAKE OUR OWN FUTURES. HERE...
GOODBYE.
VWORP! VWORP!
WELL, I SUPPOSE, HE'S RIGHT. I'M HERE, I'M ALIVE, I'VE GOT MY BABY TO THINK OF...
... AND I'VE GOT A LOT TO TEACH HIM...

YOU ON WHO

Write to: You on *Who*, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL letters, even if we can't print them all! Due to the volume of mail received we simply CANNOT make personal replies.

Full addresses are printed only where requested.

Nick's View



"NO NO, I **DEFINITELY** TAKE A SIZE TWELVE..."

After the flood of comments about Remembrance, *comments on the Season seem to have dropped to a handful – I have my suspicions that you saved them – good or bad – for the Season Survey. Still, there's still plenty to comment on!*

CABLED VIEWS

I'm currently working on a cable tv show on British television here in Chicago, and I've just seen *Remembrance of the Daleks*. I thought it was the best I have seen in a long time. Sylvester McCoy has turned round my feeling of him being the Doctor – he is great, and reminds me of what the Doctor should be. I hope he continues for a long time, and as far as Sophie Aldred as Ace is concerned, I love her, she's excellent! She is the most exciting Companion to come along in years.

Howard Lee,
Brit. TV,
PO Box 148335,
Chicago,
Illinois, USA.

PURE SILVER ...

When I saw *Remembrance of the Daleks*, I thought I could give it the title of best story since 1984. And I could, until *Silver Nemesis*. In my opinion, this story is the best for years. I thought the roles of the Doctor, Ace and Lady Peinforte were played brilliantly, they were believable, they showed emotions and Lady Peinforte [Fiona Walker] acted so, well, evil!

Sylvester showed a different side to the Doctor, one of mystery and Sophie Aldred is the best Companion ever – she is so active, intelligent and *never* screams.

This story had me on the edge of my seat, it was exciting and action packed! The combination of Sylvester and Sophie, coupled with stories and scripts like *Silver Nemesis*, should allow the programme to carry on for another twenty-five years at least!

S.S.Chadderton,
Derby.

... OR GOLD

The silver anniversary adventure *Silver Nemesis* was pure gold. As for Ace, what an improvement on the old screamers! She's the best Companion in years.

Phil James,
Bolton.

MISSING SPECIAL?

I bought my ordered copy of the **25th Anniversary Special**, and was told that there was already another special available. I'm quite puzzled because I never read in your magazine about this. They claimed it was a bigger one – could it possible be a *Radio Times* special, or *It's Bigger on the Inside*?

Mr C. Watson,
Ayrshire.

No Radio Times *special was printed for this anniversary, and I suspect your newsagent was referring to* It's Bigger on the Inside. *We gather this is selling so fast it may well get a speeding ticket!*

MORE WHO?

As a recent fan of *Doctor Who* both past and present, I'm writing to ask why people do not try harder to have it kept on television longer; why don't they push for 26 week seasons as they used to? Out of the 3000 supposed DWAS members not many seem to bother writing to people and publicising the fact they want longer seasons and more *Doctor Who* of a good quality – not that this season is not – but let us have something to be proud of. The 25th Season is looking good, let us keep it that way and allow adults and children to enjoy it.

Sandra Hughes,
Rochdale,
Lancs.

Very few programmes on either BBC or ITV now have long seasons, for a variety of reasons that include the limited budgets available for making programmes. Co-production with another television company is one solution, and one already used to bring The Tripods *to the screen.*

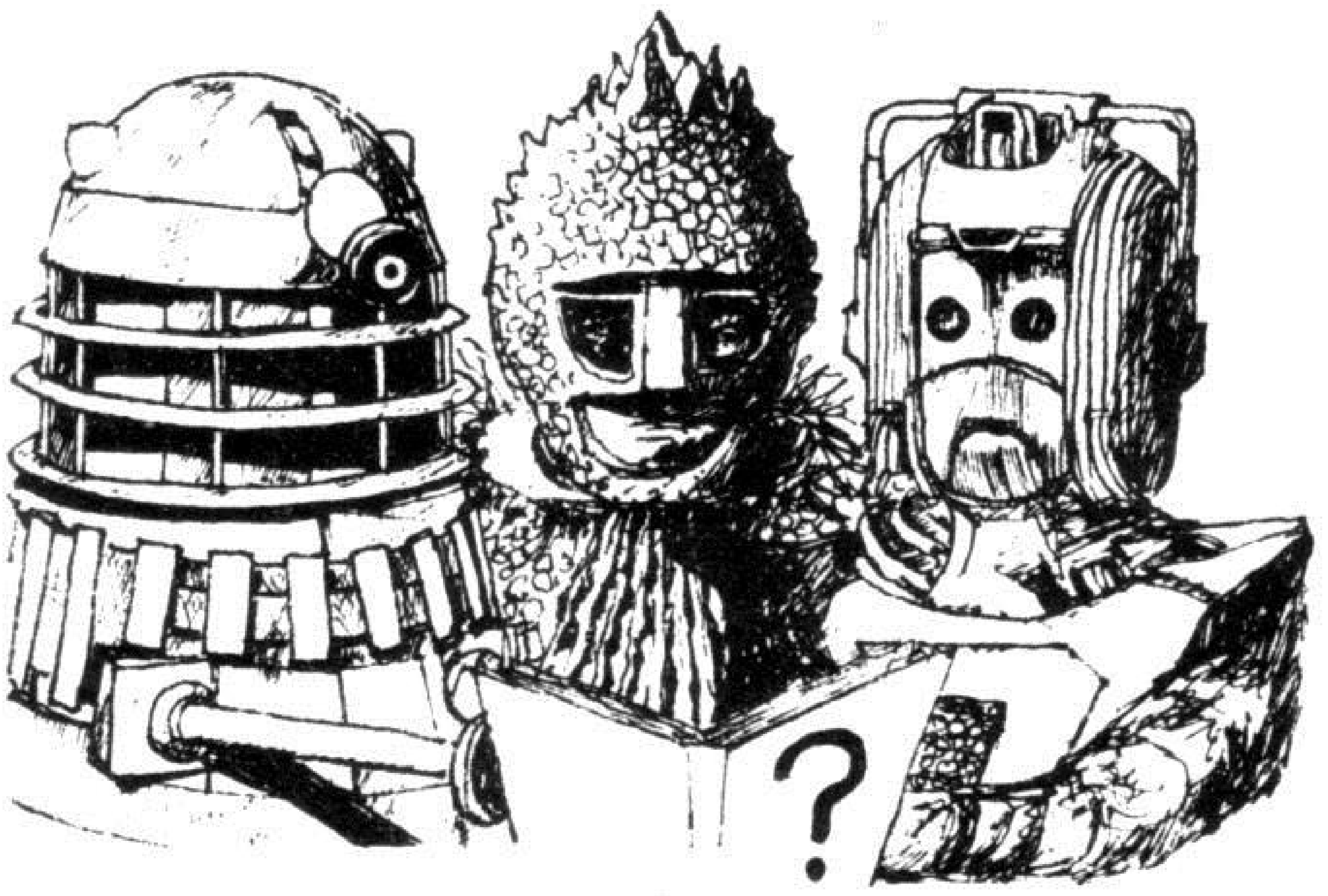
HUNTED DOWN

I felt your report on *The Doctor Down Under* (**Issue 143**) is slightly biased and not fully accurate about the ABC and Australia's perception of *Doctor Who*.

Tom Baker is probably the most popular Doctor here, but he isn't the one the average Australian thinks of. It would be more accurate to say that Peter Davison is considered the Doctor! He was highly publicised by the press when he visited Australia (so was John Nathan-Turner) and his shows have been repeated a number of times. We have seen Sylvester McCoy – *Remembrance* has been screened here – and the videos are not selling well because of all the repeats we have had (all Jon Pertwee, Tom Baker and Davison stories) but I feel that if some of the Sixties black and white material was released it would sell well, as ABC doesn't repeat these shows.

All in all ABC try very hard to give us a good deal with *Doctor Who*, despite the 'fan clubs' knocking them a lot, and

DOCTOR WHO MAGAZINE INDEX



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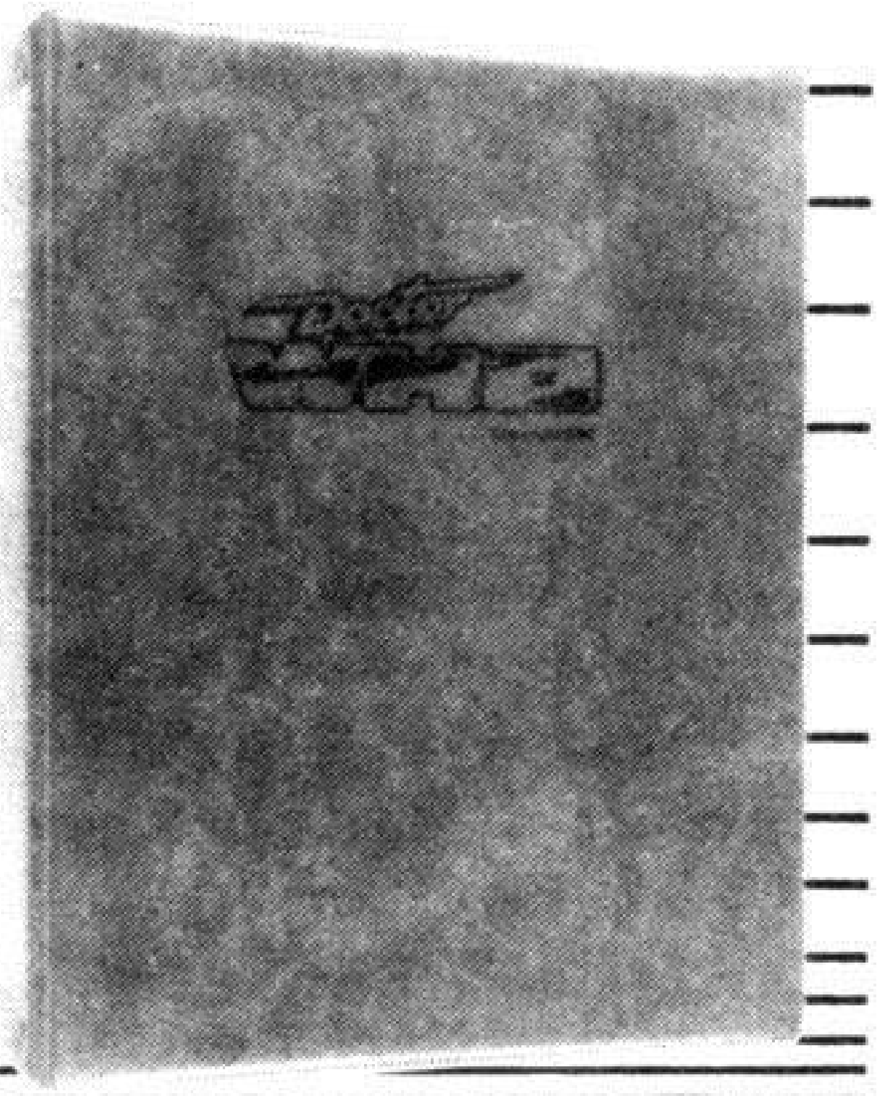
DR. WHO BINDER



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I am grateful that I live here and not in England where you are starved of repeats. Recent media coverage of the show has been very good, especially with the 25th Anniversary and the arrival of Sylvester McCoy as the new Doctor. We are up to date with the series in Australia and have a very good run from ABC and the media, but not always such a good time from the 'fan clubs'.

S.M. Clark,
Australia.

DATA COILS

Postcards ONLY, plus full addresses, age and brief details of interests. Letters to this section will be given to the IMC robot. All names printed in good faith – our apologies to Simon Horton (*Issue 144*), who is not at all as listed and would prefer to post Bros several dinosaurs.

FANS ACROSS THE WHONIVERSE A pen-pal group that wants to put *Who* fans everywhere in touch with one another. Contact: Helen Whelan, 9 Malvern Road, Powick, Nr Worcester WR2 4SF.

DAN ADAMS 12223 Edwards Road, Johnstown, Ohio 43031 USA. 26, seeks pen-pal of 18 or older, any gender. Interests: art, animals, music and comic book collecting. Especially seeking contact with British fans.

JEREMY BEMENT 310 West Main St., Hawkeye, Iowa 52147 USA. 18, seeking correspondence with British Sylvester McCoy fan.

TYSON L. BLAMER 207 South Livingston, Whitehall, MI 49461 USA. Interested in contact with British fans of any age or gender; seeking British fanzines and newsletters.

VICTORIA EGGINGTON The Flat, Ascot Tavern, Longford Road, Cannock, Staffs WS11 1NE. 20, Competitive bodybuilder, interested in meeting any *Who* fans of own age.

KENNETH HERRERA 2/65 Bay Road, New Town, Tasmania, Australia 7008. 8 years old seeking pen-pal.

NEIL HOGAN 6 Bennett St., Bass Hill, Sydney, NSW Australia 2197.17, seeking audiopal of any age.

NEIL HOWARD 33 Salcombe Grove, Coseley, West Midlands WV14 8RG. 19, seeks pen-pal 14 – 24, abroad or UK, male of female. Also likes films, TV, Pop muisic, reading and wants LOADSOFREPLIES!

SANDRA HUGHES Room 54 Day Staff Residence, Birch Hill Hospital, Rochdale, Lancashire OL12 9QB. 21, recent fan – particularly likes Davison, but no dislikes. Also avid stamp collector. Regular correspondence welcome, all letters gladly received and replied to.

DEBRA REUSS PO Box 1015, Coupeville, WA 98239 USA. 25, interested in correspondence from anywhere in the world. (I think we can assume she means this one.) Also interested in *Blake's 7* and *The Prisoner.*

JOHN ROSS 15L Craigdonald Rd., Johnstone, Renfrew District, Scotland PA5 8EH. Slightly obsessive – Tom and Colin Baker especially.

MICHAEL SEELY 70 Prince Andrews Rd., Hellesdon, Norwich, Norfolk NR6 6TG. Seeks anyone who hates 80's but loves 60's *Doctor Who!*

LISA WARDLE 45, Lodge Lane, Delphi, Oldham OL3 5HG. 17, favourite Doctor, Peter Davison. Would like to hear from other female fans, but will write to anyone, even us.

PETER WEEKS 8 Leicester St., Barbourne, Worcester WR1 3HU. Keen to hear from any fans in his area.

CHAOTIC CORRECTIONS

Sometime during the pasting up of Model Makers in Issue 144, gremlins got into the works and several paragraphs were completely transposed, for which we can only apologise.

For the benefit of those still trying to make head or tail of the piece, the article should read as follows: from Page 15, Column 2, Paragraph 1, Line 8 ending "Smaller sizes" go to Page 16, Column 1, Paragraph 3, Line 2 (beginning "such as 00..."). The article then runs normally down to Page 16, Col. 2, Para 6, Line 5 (ending "better than" when for those still keeping with it should go back to Page 15, Col. 2, Para 1 Line 9 (beginning "simply adding"). The article should then read normally, avoiding the offending transposition, which has now been exterminated.

Episode Guide, Issue 144. Derrick Sherwin produced *The War Games*.

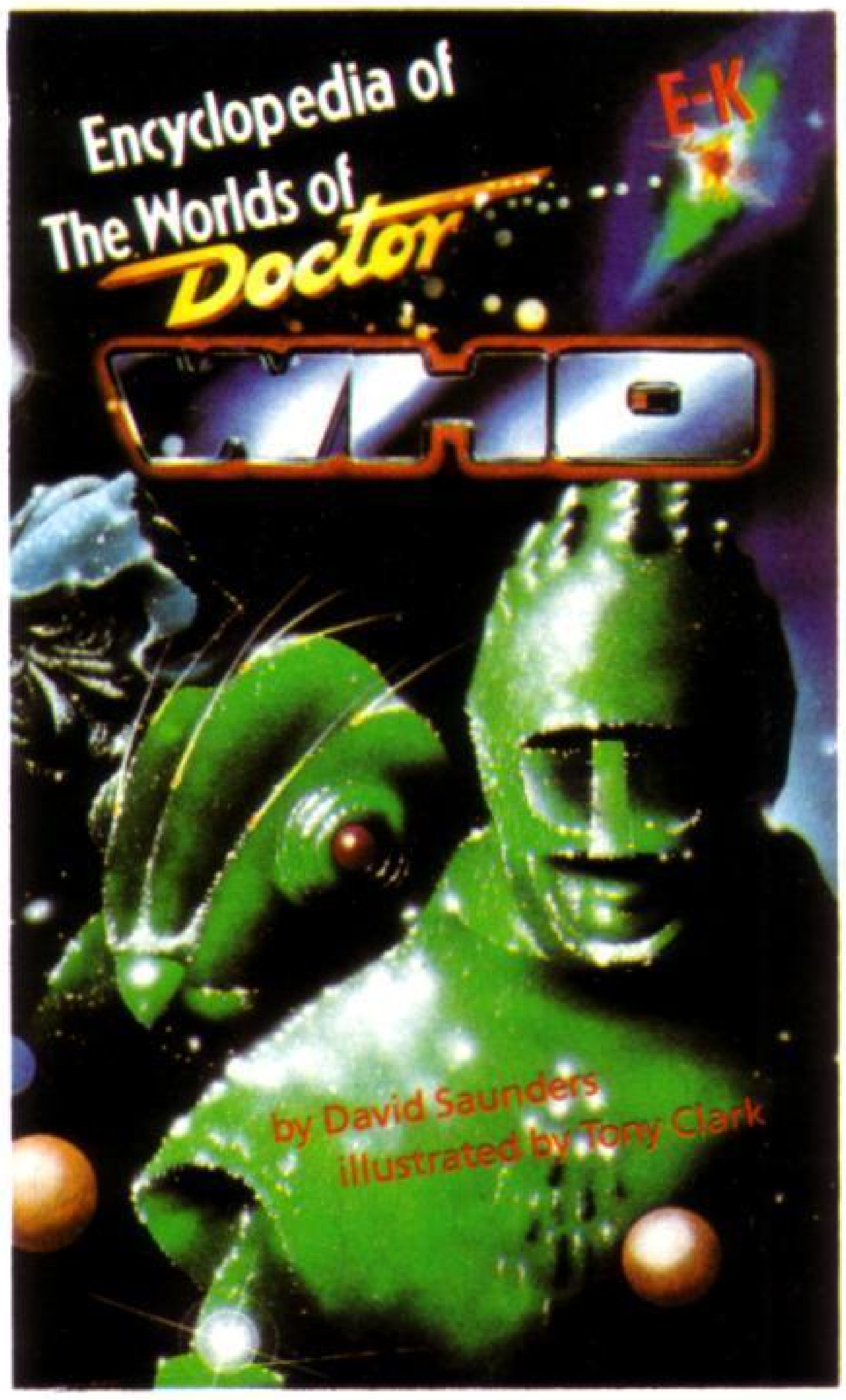
NEXT ISSUE – FOUR EXTRA COLOUR PAGES!

A bumper forty page special, including an eight page, colour pullout on **Season 25**, detailing all four stories, cast details, complete ratings, unscreened material and much more! Plus – an interview with **Ben Aaronovitch**, writer of ***Remembrance of the Daleks***. As he gives us a few hints about things to come in Season 26, **Ian Briggs** is on the spot too, talking about ***Dragonfire*** and his new story, tentatively titled ***Wolf Time***.

Meanwhile, the Doctor is thrown into a bizarre adventure with **The Sleeze Brothers**. Who are the Sleeze Brothers? Find out in the strip, ***Follow the Tardis!*** written by John Carnell, with a host of artists, including Dougie Braithwaite, John Higgins, Kev Hopgood and Andy Lanning. We also have 50 Target Books to give away, so don't miss out, place an order for **Issue 147** today – on sale 9th March.

OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print . . .


Encyclopedia of The Worlds of Doctor Who
E-K
by David Saunders
illustrated by Tony Clark

Yes, finally back after an absence longer than I would have liked, but really quite unavoidable because of the lack of published material to review since the end of the summer. Still, it means we have a few things to go over now.

First off, as I'm sure you are aware, W H Allen have, unsurprisingly, made the decision to cancel publication of their hardback novels after twelve years of regular publication. This means that *Paradise Towers* has become the first *Doctor Who* novel to be published in softcover only! Quite a feat for a rather uninspiring novel – and for your records, it was another uninspiring novel, *The Smugglers,* that marked the end of the hardcover line. A shame they couldn't have stopped on a high, but such is life.

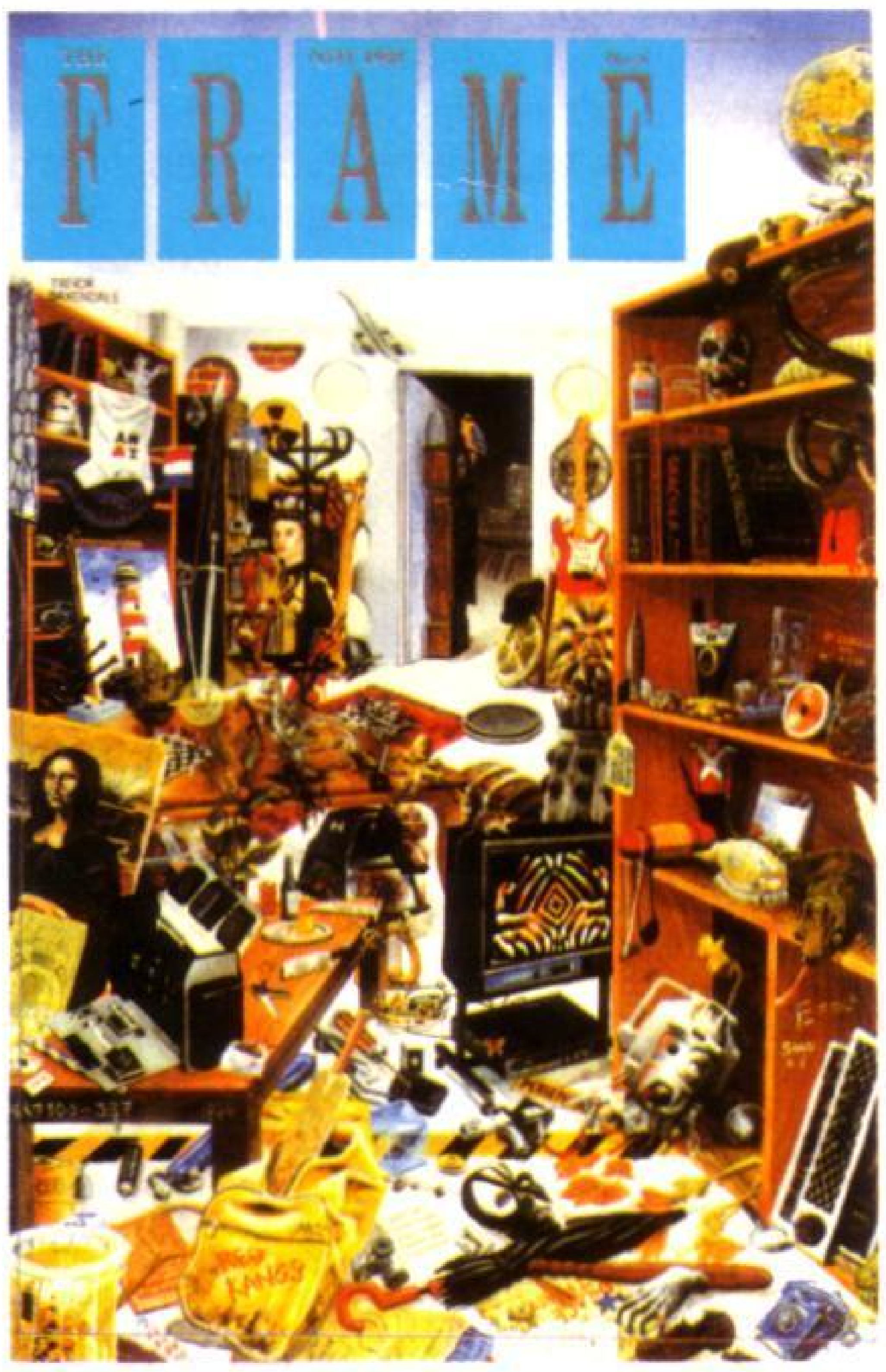
W H Allen's reasoning behind this decision is, of course, perfectly sound – ie money. At £8.95 per book for an average 146 pages, not many folk were bothering to buy them. Of course, we cynics would say that if they hadn't been so unreasonably priced, more people would have bought them (including libraries who *used* to – hardcovers have a longer shelf life – but cost cutting in such establishments mean it is cheaper to replace paperbacks each year than buy one hardback!)

A couple of other things, David Saunders' second volume of his *Encyclopedia of the Worlds of Doctor Who* is due in a few months, with a much improved cover featuring an Ice Warrior amongst other things, drawn by Tony Clark. Hopefully Volume II will not have as many omissions as Volume I; I was disappointed by Knight Books' paperback version of Volume I because their much promised improvements, which David and myself sweated many days over getting right (thanks to all who wrote to David with omissions from the hardback – they were *all* taken notice of), were not made as Knight decided at the eleventh hour not to reset the book. So the omissions are still there. Still, you can't win 'em all. Good luck to David and his new assistant, Stephen James Walker on the remaining volumes, and I hope next time, the publishers are a little more interested in the book than they were with the first one.

Titan have announced that they are proceeding with further segments of their *Doctor Who – The Scripts,* excellently edited by John McElroy (now no longer running his *Who*mobilia photo service). The next ones ought to be *Talons of Weng Chiang* and/or *The Tomb of the Cybermen.* I believe Tony Clark will be doing covers to those as Dave McKean is too busy with other projects, including the covers to DC's *Hellblazer,* written by ex-*Who* comic writer Jamie Delano.

'ZINES

One new section I'd like to introduce into this column is a *brief* look at some of the *better Doctor Who* dedicated fanzines that are around these days. Some fanzines are mail order only, in which case, I'll give out details, but some are available in limited quantities through the wide network of Science Fiction and Fantasy bookshops dotted around the nation in ever increasing numbers.

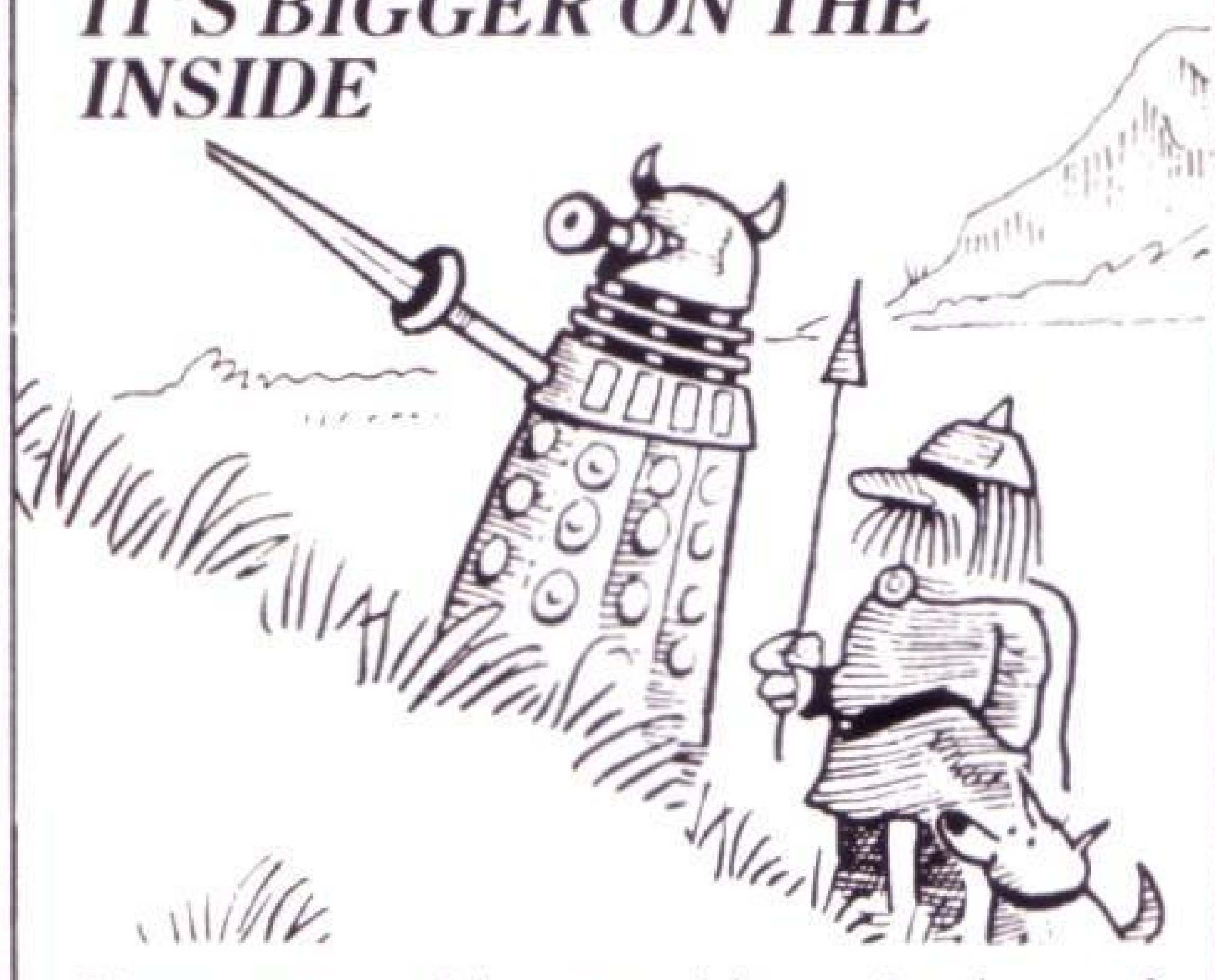


Trevor Baxendale's detailed artwork for the fanzine, *The Frame,* which contains an item either actually from or reflecting every *Doctor Who* story up to *Dragonfire.* The artwork took nearly three months to complete. *The Frame* is available from most specialist SF comic bookshops, along with *In Vision* and *Private Who,* the top three *Who* fanzines.

Two favourites of mine available from them are the superb *The Frame* and *Private Who,* both of which are worth a look. Of course, it must be said that fanzines are for the real *Doctor Who* connoisseur, are often almost too critical in their appraisals of the programme's past and present, and frequently very insular. If you think you can take that, then drop me a line and let me know whether you'd like 'zines reviewed herein, or whether you'd prefer the brief mention they currently get in **Rel Time** elsewhere in this magazine.

Finally, a couple of things to look forward to: elsewhere, you'll find a brief review of David Banks' excellent Cyber-Book, and we'll be giving it a much more in-depth look next column. Also, we'll take a look at Eric Saward's latest (long-awaited) novel, *Attack of the Cybermen* shortly, complete with an interview with the man about his novels.

IT'S BIGGER ON THE INSIDE



Now onto this month's selection of goodies. First of the three is Marvel's own publication from the ever amusing pen of Dicky Howett and Tim Quinn. I had the misfortune to try and interview these two at last Autumn's PanoptiCon, where they insisted on reading out segments of their book, as well as telling anecdotes that verged on the positively obscene! Well, *It's Bigger on the Inside* is fun and frolics all the way guaranteed to have lovers of their monthly strip in stitches.

If I have any complaints about it, it's the rather overdone Colin Baker stuff, which gets a mite tedious after a while (there are only so many times the Sixth Doctor can

No. 137
Doctor Who
DRAGONFIRE
IAN BRIGGS

be fat/boring/badly acted) but apart from that, it is a long laugh from start to finish. It took me longer to get through this one than their last book, and it's a very nicely presented fun package which ought to have filled your Christmas stockings up very nicely. I have a suspicion these might become annual events, and I can't say that's a bad thing – just lay off the Baker-bashing chaps, please?

DELTA AND THE BANNERMEN

I wish I could find similarities between the latest Target releases, but apart from the fact they're from Season 24, I can't. Malcolm Kohll's *Delta and the Bannermen* left me cold when it was on television – apart from Don Henderson and the consistently wonderful Sylvester McCoy, it had little to offer as tv entertainment after the first battle sequence. Sad to say, I think the book is not a great deal better.

Sorry, Malcolm, I tried desperately to like it – commuters on the 0732 to London Bridge will confirm my daily attempts to get to grips with it, going back and rereading segments to see if I'd missed anything, but I don't think I did. The book, like the tv show, simply doesn't hold together, and the gaping holes in the logic of the thing are not repaired on the printed page – indeed, they are frequently worsened.

I seriously do not believe that the average 1950s Welshman, even if madly in love with a complete stranger, would accept her as an alien with a pukey green baby quite so readily, especially as the 50s were notoriously UFO-aware, with scares about possible alien invasions occurring every five minutes.

Likewise, those two unloveable American idiots whom the CIA would never have employed in a million years, fare even worse on the printed page. They are stupid, thoughtless, stupid, bumbling, stupid and a bit stupid. Malcolm adds in a bit where the cynical Hawk (I presume he's cynical – he might just be stupid – no character is evident) walks into Gavrok's sonic device around the TARDIS and doesn't get vaporised, just burnt, but frankly I couldn't care if he had got bumped off – sadly, I don't think Weissmuller could've either.

The only people who are vaguely satisfactory in the novel are Ray (you can see how they thought she might become a Companion) and Burton, whom I warmed to immediately as he is given a bit of background. The Bannermen are portrayed as a bumbling set of incompetents who on losing Gavrok decide to set up a carpet weaving company – it might have been funny in something akin to a *Hitch Hikers Guide to the Galaxy* style send up, but if we're to believe these people were feared throughout the galaxy, it is just plain nonsense.

Likewise, Gavrok inspires no fear in anyone, except his own men, who he's obviously not averse to killing if they make mistakes – very clichéd and very unexciting. It makes you realise how well Don Henderson did on screen to make people vote Gavrok so highly on the annual Season Poll!

Perhaps people who liked the tv show will find redeeming features in the book but frankly, apart from Alister Pearson's excellent cover, I wouldn't recommend this to anyone. I have a horrible feeling this is destined to be the naff novel of '89 and it's only January!

Russell's Rateometer: ▮

DRAGON FIRE

How totally different, and refreshing, to read Ian Briggs' superb *Dragonfire*. Again those commuters on the 0732 to London Bridge might remember me reading it, because I was one of the few of them to have a permanently fixed inane grin on my face as I ploughed through it. Although just under 150 pages, it took me longer to read this than any book for some time, simply because Ian Briggs' use of the novel to retell a tv story is so refreshing.

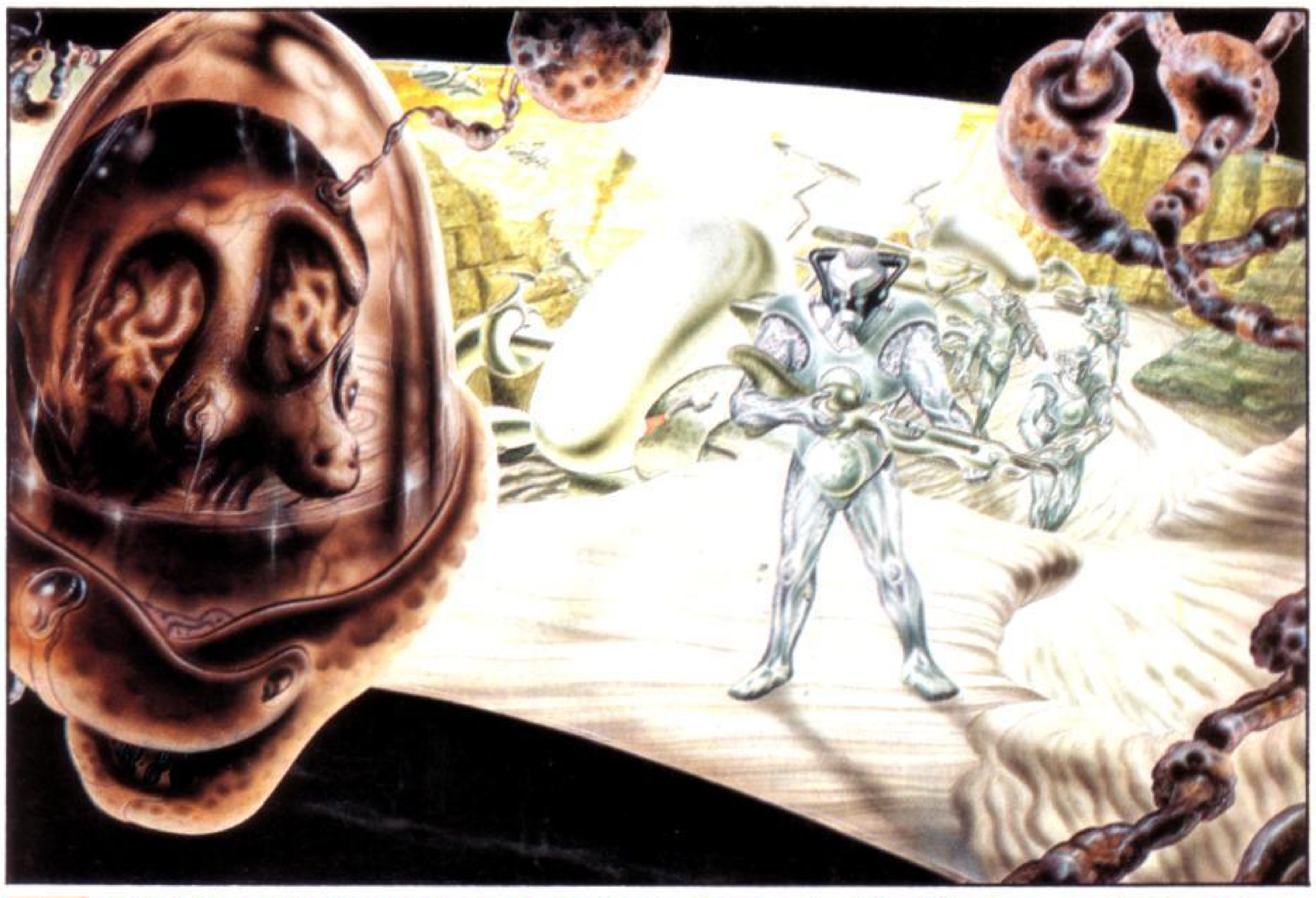
I guarantee you'll find yourself sympathising with Kane at times, feeling that however evil and sadistic he is, he shows certain human qualities in his final realisation that his entire existence over the last 3000 years has been totally futile, the death and destruction he has caused and experienced has been for nothing. I found myself almost cheering at his choice for a noble self destruction rather than face the humiliation of a pointless existence. I also found myself very much on the side of the two soldiers who go hunting The Creature and although I knew that eventually they would get their just desserts, I somehow kept hoping that these two thoroughly believable and motivated characters would win to fight another day.

Ian Briggs has taken the opportunity in his novel to give a bit more background to Ace, as well as putting in sequences that were either cut from the script or filmed but never shown due to time restrictions, which enhance the plot no end. And, yes there is an explanation for the *cliff-hanger* from episode one – very nicely got out of. I got the impression that Ian thoroughly enjoyed penning this novel – I certainly enjoyed reading it – a refreshing change after the other three rather dire Season 24 novels, and the news that he is to write for Season 26 bodes well for both the tv and book series .

Russell's Rateometer: ▮ ▮ ▮ ▮ ▮

Finally, a reminder that next month sees the paperback publication of Ian Stuart Black's terrific adaptation of his *War Machines* script. And to those of you who pointed it out, yes I was wrong when I said Ian Stuart Black was the only writer to do consecutive stories, I missed out Chris Boucher but at least Chris didn't then novelise them as Ian has. There, I've saved face again . . . I think . . .

Garry Russell



Detail of one of the stunning pieces of artwork in the *Cybermen* book from Who Dares, now finally on release. David Banks has recorded a talking book version for the Royal Institute of the Blind, catalogue number 7104. *CYBERMEN* BOOK REVIEW, Page 6.

EPISODE GUIDE

SEASON 9: JON PERTWEE

Code	Story Guide	No. of. Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
KKK	THE DAY OF THE DALEKS by Louis Marks Dir: Paul Bernard	4	All 625VT	Yes	Terrance Dicks	111			1.1.72 22.1.72	First appearance of the Ogrons. Aubrey Woods played the Controller. **BBC VIDEO**
MMM	THE CURSE OF PELADON by Brian Hayles Dir: Lennie Mayne	4	All 625VT 525 Con. All 525 All F/R	Yes	Brian Hayles	69, 129			29.1.72 19.2.72	First Peladon story, first appearances of Alpha Centauri and Aggedor. David Troughton played King Peladon. Two part repeat exists, shown 1982 (525 – 625 version).
LLL	THE SEA DEVILS by Malcolm Hulke Dir: Michael Briant	6	All 525VT Ep 4, 5, 6 625VT Ep. 4, 5, 6 U-M All F/R	Yes	Malcolm Hulke	70	133	135	26.2.72 1.4.72	First appearance of the Sea Devils. Edwin Richfield played Hart.
NNN	THE MUTANTS by Bob Baker and Dave Martin Dir: Christopher Barry	6	Ep. 3, 4, 5, 6 Ep. 1, 2 525VT All F/R	Yes	Terrance Dicks	141			8.4.72 13.5.72	Geoffrey Palmer played the Administrator. George Pravda played Jaeger. Paul Whitson – Jones played the Marshal.
OOO	THE TIME MONSTER by Robert Sloman Dir: Paul Bernard	6	All 525VT Ep. 6 625VT All F/R	Yes	Terrance Dicks	52			20.5.72 24.6.72	Ingrid Pitt played Galleia, Susan Penhaligon, Lakis, George Cormack played King Dalios and Dave Prowse was the Minotaur.

SEASON 10: JON PERTWEE

Code	Story Guide	No. of. Episodes	Episodes In BBC Archive	Novelised	Novelised By	Archive	Nostalgia	Flashback	Original transmission Dates (First and Last Episodes)	Notes
RRR	THE THREE DOCTORS by Bob Baker and Dave Martin Dir: Lennie Mayne	4	All 625VT	Yes	Terrance Dicks	47, 118			30.12.72 20.1.73	First three Doctors appear. First Omega story and end of the Third Doctor's exile. Last story for William Hartnell. Stephen Thorne played Omega.
PPP	CARNIVAL OF MONSTERS by Robert Holmes Dir: Barry Letts	4	All 625VT	Yes	Terrance Dicks	113			27.1.73 17.2.73	Ian Marter played Andrews, Michael Wisher, Kalik. Leslie Dwyer played Vorg.
QQQ	FRONTIER IN SPACE by Malcolm Hulke Dir: Paul Bernard (also David Maloney, Ep. 6, last scene)	6	All 625VT All F/R	Yes	*The Space War* Malcolm Hulke	W82			24.2.73 31.3.73	Last appearance of Roger Delgado as the Master. John Woodnutt played the Draconian Emperor.
SSS	PLANET OF THE DALEKS by Terry Nation Dir: David Maloney	6	Ep. 1, 2, 3, 4, 5, 6 625VT Ep. 3 F/R	Yes	Terrance Dicks	72			7.4.73 12.5.73	Second appearance of Thals. Roy Skelton played Wester and supplied some Dalek voices. Bernard Horsfall played Taron.
TTT	THE GREEN DEATH by Robert Sloman Dir: Michael Briant	6	All 625VT	Yes	Malcolm Hulke	120, 43			19.5.73 23.6.73	Jo leaves. Stuart Bevan played Cliff Jones. John Dearth supplied BOSS's voice.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. BBC Archives: Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change. **Abbreviations**: 625VT = British (PAL) Broadcast Standard. 525VT = American (NTSC) Broadcast Standard (American transmissions), are not broadcastable. U-M = U-Matic Cassette, colour recordings on 525 (American transmissions), are not broadcastable. F/R = F/R (16mm) Film Recordings, made from original 625VTs, are broadcastable but are only in mono. **Target novelisations**: where a book has been given a different title to the tv story, we have listed that different title. **DWM**: Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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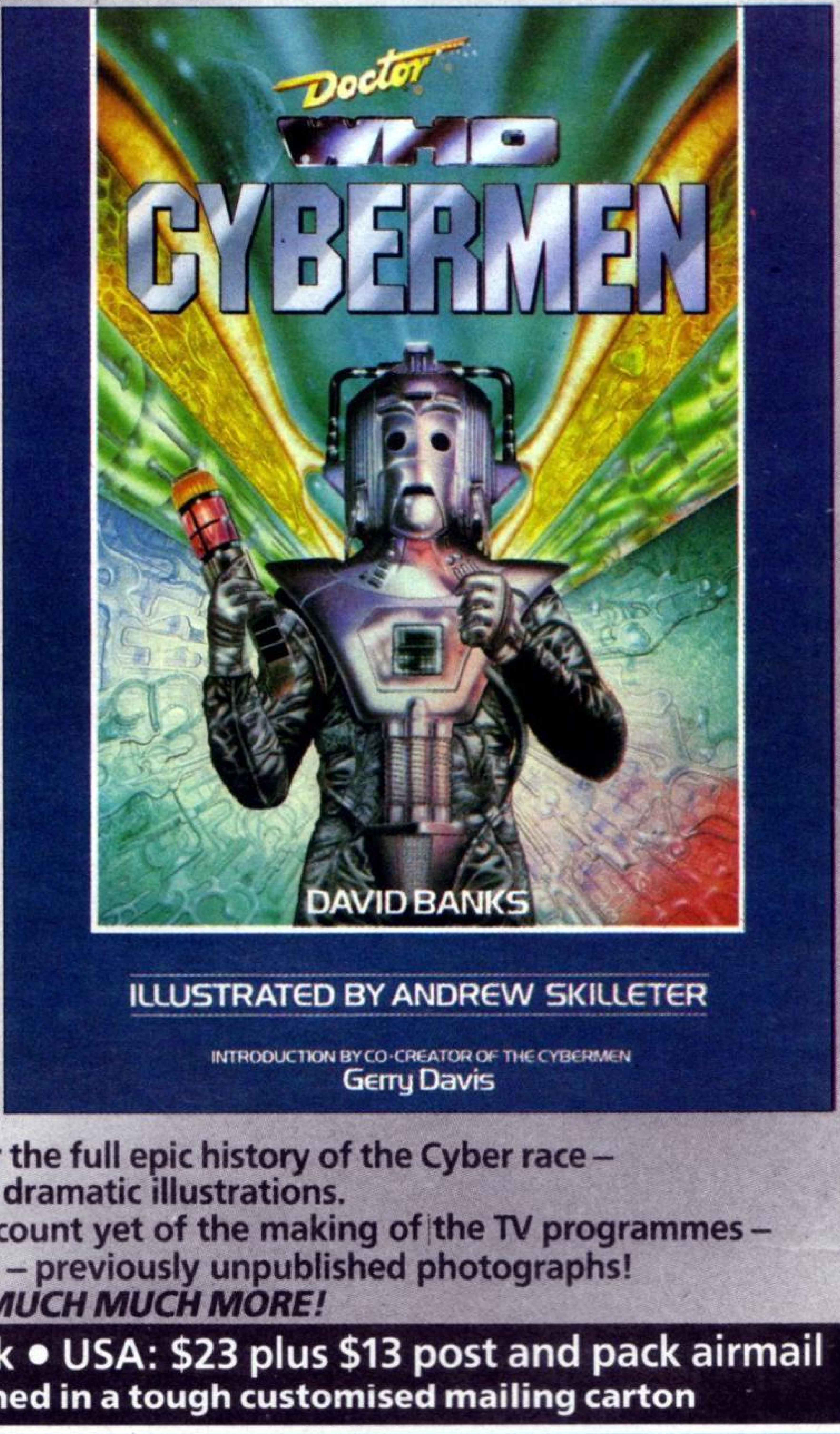
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